AMERICAN

APRIL • 1954

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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In This Issue . . .

- 1953 Academy Award Winners
- Tomorrow's Wide-Screen Camera
- Filming The "Dragnet" TV Show

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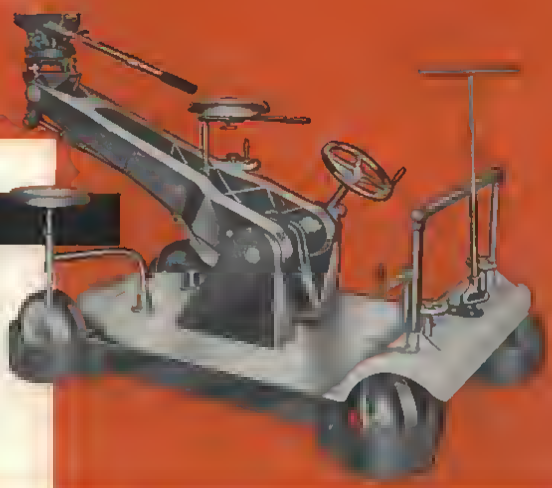

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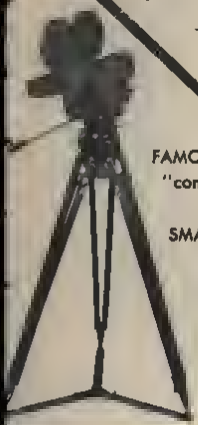

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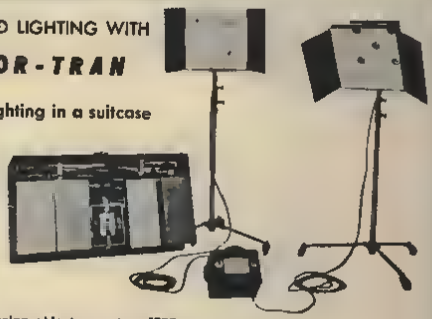

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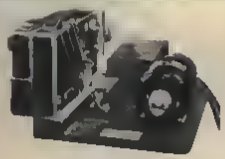

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PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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CONTENTS

ARTICLES

TOMORROW'S WIDE SCREEN CAMERA—*By Arthur E. Gavin* - 174
1953 ACADEMY AWARD WINNERS 179
CAMERA MODIFICATIONS 181
FILMING THE "DRAGNET" TV SHOW—*By Frederick Foster* - - - 188
FILMING HOLLYWOOD'S BIGGEST INDOOR EXTERIOR—*By Arthur Rowan* - 190

AMATEUR CINEMATOGRAPHY

CLUB PROJECT—*By George A Valentine* . 192
SHAKESPEARE IN 8MM—*By Zenda Sanders* 194

FEATURES

WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICES - - - - 168
HOLLYWOOD BULLETIN BOARD - - - - - 166
CURRENT ASSIGNMENTS OF A S C MEMBERS - 206

•

ON THE COVER

OSCAR WINNERS—Burnett Guffey, ASC (left), and Loyal Griggs, ASC, smile happily for the camera, following presentation of Academy Awards for achievement in cinematography for 1953. Burnett Guffey won Best Black-and-White Photography Award for "From Here To Eternity"; Loyal Griggs, the Best Color Photography Award for "Shane." Both are Oscar winners for the first time.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. Entered as second class matter Nov. 18 1937, at the postoffice at Los Angeles, Calif., under act of March 3, 1879. SUBSCRIPTIONS United States and Canada, $3.00 per year, Foreign, including Pan American Union, $4.00 per year. Single copies, 25 cents, back numbers, 30 cents, foreign single copies, 35 cents, back numbers 40 cents. Advertising rates on application. Copyright 1954 by A. S. C. Agency, Inc.

new! FOLLOW FOCUS ATTACHMENT for Mitchell Cameras

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Michael Shfka, member of International Photographers of the Motion Picture Industry, Local 644, shown with his Follow Focus equipped Mitchell 35mm NC Camera.

January 8, 1954

Mr. J. R. McCall
Mitchell Camera Corp.
666 West Harvard Street
Glendale 4, Calif.

Dear Mr. McCall:

Enclosed is my check for $120.85 to cover items listed in Invoice Nos. 24858 [illegible] and 24887, all dated December 30, 1953.

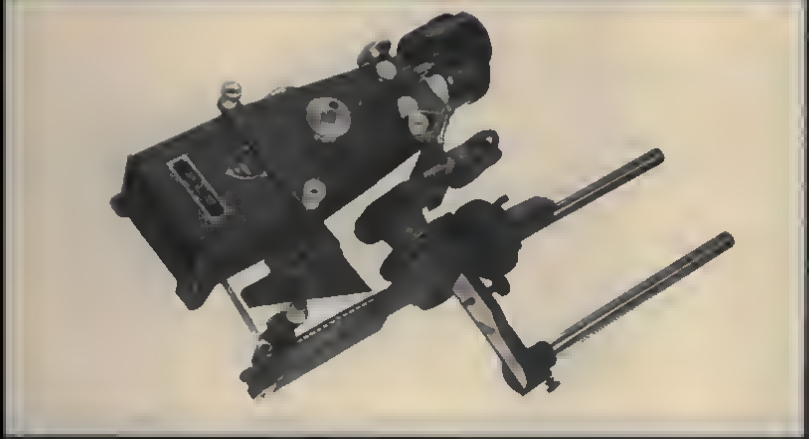
Wa ara ehooting with parallax follow focus Unit No. 3. Moat of the work ie play-backs in intariors and axtariors, and thie naw parallax with an NC camera is paying off in many waya. Production houra ara aaved baoausa of tha rapidity of movament with tha light-waight NC, yat there ia no fuas or bothar when lining up dolly ahota. Of particular nota ia tha simplicity and spaed with whioh the lens gaar ie lookad and disengagad to rotate lansea. In rapid dolly ehots, whila sooming away from an insert, with thia NC follow focus unit for tha first time wa have tha proper gear apaed ratio with a aimpla turn of tha hand. Tha follow foous control knob, with ita plaatio footage dial on which lens footage calibratione oan ba transferrad, is very conveniantly located where it can be aaan and controlled from any poeition when following focus on dollies. The dovatail adaptor ia an axcallent idaa ae it makes raloading a pleaeura but still kaepa tha findar attaohed to tha oamera. Tha simpla daaign of tha unit for mounting and the cam roller ralaasing knob is first class in that it in no way hampers or interferas with oamera oparation.

Without a doubt this whole unit pita a new light on the use of an NC camera. You can be sure, Mr. McCall, that the fame of this new follow focus attachment will spread to all proDuoers in New York City and its vioinity.

Sincerely

Michael Slifka

345 West 16th Street
New York 11, N. Y.



The Follow Focus Attachment show assembled here is easily installed and readi removed Follow focusing control is quick and smoothly accomplished through the use the single follow focus control knob

This long-awaited Follow Focus Attachm permits NC, Standard and 16mm Mitch Cameras to be used for action shots movi toward or away from the camera It assures f control of picture framing and lens focusing particularly at close, critical ranges Ligh weight, the Attachment does not interfere w the use of any standard accessories and is s plied complete with bracket for mounting f matte box Two models are available 1, for u with the 16mm Professional, and 2, for use wi the 35mm Sound Model (NC) and Standar Cameras Write today for complete literatu and prices

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LOYAL GRIGGS, ASC, Academy Award winner this year for best color photography [for "Shane"] won the annual Look Award for the best photography of 1953 for the same picture. Award was presented Griggs in Hollywood latter part of February

Twa New Anamarphic photographic lenses hove been developed by 20th Century-Fox, which are said to produce o much sharper ond cleorer picture ond with higher definition in the backgrounds thon ony lenses used up to now.

•

"Lucky Me," Worner Brothers' latest CinemoScope production in Worner-Color, is roted by critics one of the best jobs of CinemoScope photogrophy yet. Photogrophed by Wilfrid Cline, ASC, the picture is morked by sharp definition throughout, ond the WarnerColor is the best of that process to come out of the Burbank studio to date.

•

Welter Griffin, veteron comeroman and o charter member of the American Society of Cinematographers died last month, following o lingering illness. Griffin photographed all of Louis Stone s pictures prior to 1920. On Jonuory 8, 1919 he joined fourteen other Hollywood comeromen in orgonizing the ASC. Following his retirement from cinematography, he become o successful North Hollywood florist.

•

Ted McCord, ASC, returned from locotion in Puerto Rico lost month, where he shot 2nd Unit CinemaScope photogrophy on "Battle Cry," for Warner Brothers. Sid Hickox directed 1st Unit photography.

•

Korl Struss, ASC, will remain in Italy onother eight months to complete photography committments he hos there. Thus for, he reports, he hos filmed five feature productions in Ferroniacolor—three 3-D pictures, ond two wide-screen. An inveterate Stereo-Realist fon, Struss spends his spare time shooting 3-D transparencies in Kodachrome. One such picture, incidentally, wos selected for exhibition in the 17th International Solon of Photography at Rochester, New York.

•

Peramount Studios, last month hosted the members of the American Society of Cinematographers at an exclusive demonstrotion of VistaVision, the studios' new wide-screen filming process. Following the screen demonstration, a technical discussion followed during which Loren Ryder, ASC, Poromount engineering department head, explained the photogrophic procedure for the system. Story on the new VistaVision camera appears elsewhere in this issue.

•

James Van Trees, ASC, wos signed lost month to photograph "For The Defense," new TV film series to be produced by Sam Bischoff ond starring Edward G. Robinson.

•

Don Malkames, ASC, last month completed the photography on the 100th "Mon Against Crime" TV film Series, which stors Ralph Bellamy is produced in New York City by William Esty Co., Inc.

•

Society of Cinema Collectors and Historians, New York, N. Y., invites applications for membership from those octive in preserving the history, material and equipment of the motion picture industry. President is Irving Browning who, incidentally also is president of Camera Mart, Inc., ond who hos one of the largest and most valuoble collections of motion picture memorabilia in America. Secretory is Saul Hober, 4221 Fourth Street, SE, Washington 20, D. C.

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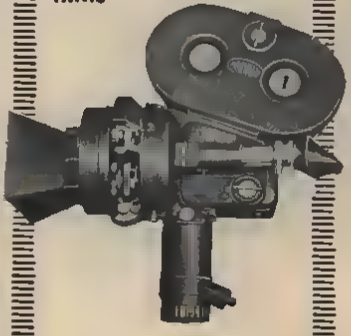

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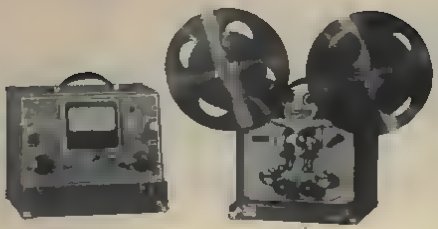

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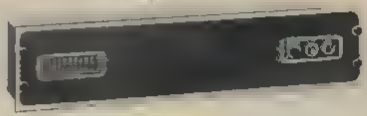

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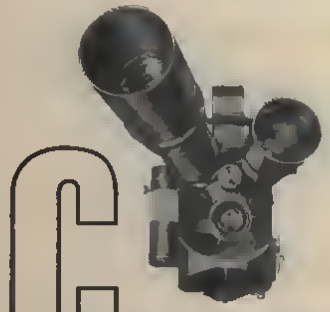

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WHAT'S NEW

in equipment, accessories and service

Multi-Outlet Box—Marcson Products Company, 400 North Wall Street, Chicago 10, Illinois, offer a new portable fused multiple outlet box to quadruple the number of electrical outlets at any place on location or in the studio for lighting motion picture sets. The unit has four receptacles for connecting conventional lighting and equipment plugs.

It is equipped with its own 15 ampere fuse to minimize the possibility of blowing main fuses. In the event of an overload, the unit fuse will blow first, leaving the main line fuse and all circuits intact. Multi-Light is 7″ long, 4″ wide and 2″ deep. It weighs 1¾ pounds and is encased in a durable steel container having a baked-enamel finish. A heavy duty 6-foot service cable is attached, and there is a metal handle to provide easy portability. Retail price is $1.95.

8MM and 16MM Film Printer—Uhler Cine Machine Company, 1578 Wyoming Avenue, Detroit 38, Michigan, offers a reduction and enlarging printer for 8mm and 16mm films having three special features: it reduces 16mm to 8mm enlarges 8mm to 16mm, and it is equipped to print color film as well as black and white.

In printing, the film is exposed by a 150 watt lamp on either side of the printer and there are blowers for cooling. The light range can also be lowered by using a filter and a filter holder.

The printer operates at 25 feet per minute printing speed. The lens is an anastigmat f/3.5. The aperture plate is of a highly polished stainless steel. The printer is equipped with semi-automatic dual light control. One is set in advance the equivalent of one full scene and the light changes automatically as the notched film goes by.

Also announced by the company is its combination continuous printer for 8mm and 16mm film, black and white or color, single or double system sound. The film is run through the machine once only while printing single or double sound system, at the same time the picture is printing. Capacity is 1200 ft. negative, positive, and sound track. The printing speed is up to 16 ft. per hour. The equipment is ideal for professional or amateur movie makers, laboratories, schools, and technicians. For complete technical information and prices, write the manufacturer, mentioning *American Cinematographer* Magazine.

Craig Projecto-Editor — Craig, Inc., division of the Kalart Company, Plainville, Connecticut, announces a new Craig Projecto-Editor for viewing and editing 8mm and 16mm films. The new equipment is literally two units in one—a practical tabletop motion picture viewer, and a complete outfit for film editing and repair. A feature is the built-in frame marker for identifying

the frame selected for cutting. The Craig Projecto-Editor folds neatly into a trim carrying case only 7¼″ x 7¾″ x 13½″ in size. The ground-glass viewing screen is 3¼″ by 4¼″, said to be larger than any other home movie film viewer. The take-up reel spindle is low geared (1-to-1) for smooth control of film speed. The rewind spindle is high geared (1-to-1) for rapid rewinding. A rotating prism shutter eliminates any mechanical shutter movement and consequently damaged film. Price complete is $79.50 for either the 8mm or 16mm model.

New Elgeet Lenses — Elgeet Optical Company, Inc., 838 Smith Street

(Continued on Page 170)

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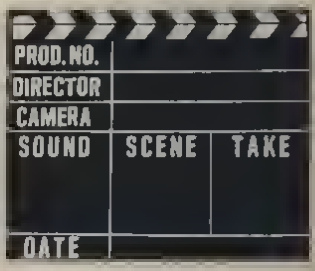

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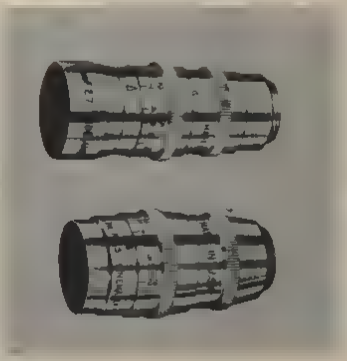
WHAT'S NEW

(Continued from Page 168)

Rochester, New York, announces a new line of Cinematar lenses, a budget-priced companion line to the famous Elgeet Custom lens line.

The first two lenses in the Cinematar line will be: (1) The Elgeet Cinematar 38mm f/3.5 telephoto fixed focus, which lists at $17.95. This lens fits all "D" mount cameras providing for inter-



changeable lenses. It is hard coated and provides 3X magnification. (2) The Elgeet Cinematar 7mm f/2.7 wide-angle, which lists at $29.95 is a high speed true wide-angle lens which covers 4X area of normal lens. This also is for all "D" mount cameras providing for interchangeable lenses. As with the first lens, it is hard coated, distortion free, and provides for the diaphragm setting at the front, for ease of operation. Further information may be had by writing the manufacturer and mentioning *American Cinematographer* Magazine.

New Bell & Howell Camera—Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois, announces a new Bell & Howell 16mm magazine load cine camera, having a three-lens turret. Called the 200-TA Automaster, this new camera completes the com-

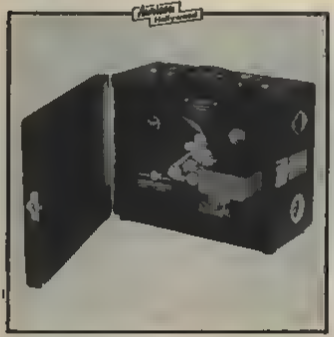
(Continued on Page 210)

AURICON 16mm Sound-On-Film for Professional Results!

"CINE-VOICE" 16 mm Optical Sound-On-Film Camera. ★ 100 ft. film capacity for 2¾ minutes of recording, 6-Volt DC Convertor or 115-Volt AC operation ★ $695.00 (and up).

"AURICON-PRO" 16 mm Optical Sound-On-Film Camera. ★ 200 ft. film capacity for 5½ minutes of recording ★ $1310.00 (and up) with 30 day money-back guarantee

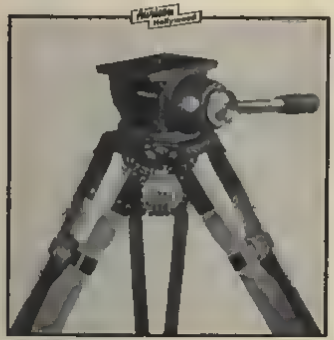
"SUPER 1200" 16 mm Optical Sound-On-Film Camera. ★ 1200 ft. film capacity for 33 minutes of recording. ★ $4852.15 (and up) complete for "High-Fidelity" Talking Pictures.



SOUND RECORDER—Model RT-50 ... 200 foot film capacity, daylight loading, synchronous motor for portable "double-system" 16 mm Optical Sound-On-Film operation ★ $862.00 (and up).

PORTABLE POWER SUPPLY UNIT—Model PS-21 ... Silent in operation, furnishes 115-Volt AC power to drive "Single System" or "Double System" Auricon Equipment from 12 Volt Storage Battery, for remote "location" filming. ★ $269.50

DUAL-PURPOSE TURNTABLE—Model OPT-10 ... Takes up to 16 inch discs with individual Volume Controls for re-recording music and sound effects to 16 mm Sound-On-Film ★ $161.15



TRIPOD—Models FT-10 and FT-10S12... Pan-Tilt-Head Professional Tripod for velvet-smooth action. Perfectly counter-balanced to prevent Camera "dumping." ★ $325.00 (and up).

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If it's profit you're after in the production of 16 mm Sound-On-Film Talking Pictures, Auricon Cameras provide ideal working tools for shooting profitable Television Newsreels, film commercials, inserts, and local candid-camera programming. Now you can get Lip-Synchronized Sound WITH your picture at NO additional film cost with Auricon 16 mm "Optical" Sound-On-Film Cameras. Precision designed and built to "take it." Strictly for Profit—Choose Auricon!

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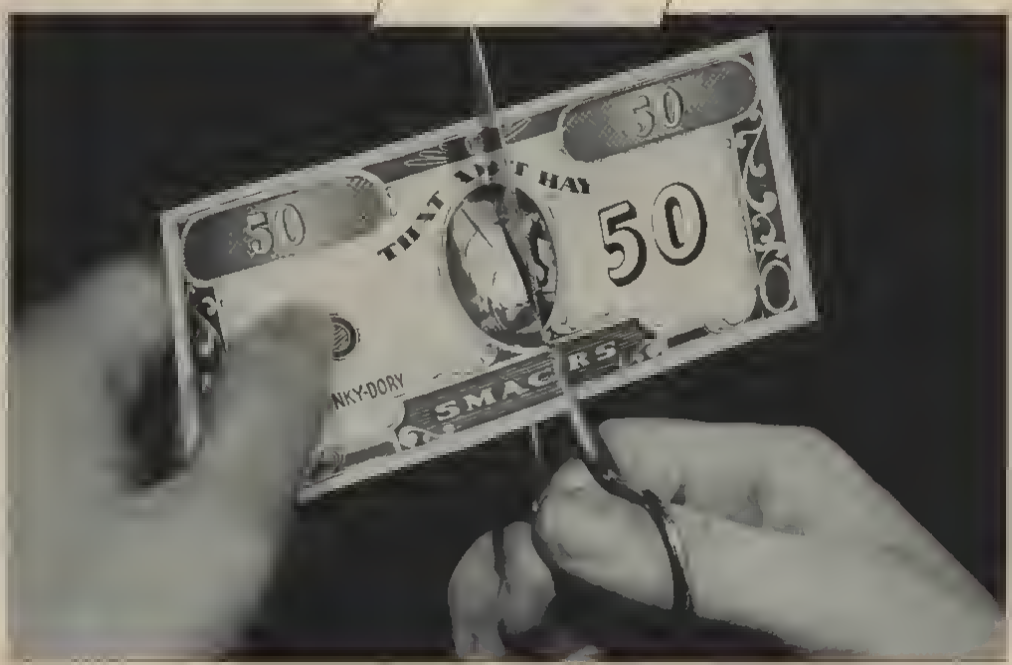

Looking for a way to make important savings in production costs without sacrificing screen quality? Then standardize on Ansco Negative-Positive Color! It offers a long series of advantages which mean dollars in your pocket and an enhanced reputation as maker of fine motion pictures. Here are just a few of them:

1. **No Special Processing Equipment.**
   Minor modifications adapt standard black and white equipment for rapid, top-quality processing of Ansco Negative-Positive Color
2. **No Costly Waiting To See Results.**
   With Ansco Negative-Positive Color you don't have to hold expensive casts and sets for days while you wait to see rushes. You can see color rushes within hours—often the same day
3. **No Special Camera.**
   Any competent cinematographer with standard 35mm equipment can achieve superior results with Ansco Negative-Positive Color.

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are the standbys of the masters

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Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for ¼" or ⅜" tripod tie-down screw. Rubber covered power cable with plugs included.

More professional cameramen use The PROFESSIONAL JUNIOR Tripod than any other tripod in the world

No more groping for center of gravity. The new Model C "Balanced" Tripod Head is equipped with a convenient, accessible positioning handle mounted below the top plate, which allows the operator to reposition the camera to the correct center of gravity. No matter what focal length lens is used on the camera turret, the camera can be balanced on the Model C Head without loosening the camera tie-down screw.

It has all the features which have made the "Balanced" head a gem of engineering ingenuity—quick release pan handle, tilt-tension adjustment to suit your preference. It's a Cameraman's dream!

Let's face it. You need a first class tripod to make better pictures. PROFESSIONAL JUNIOR has the rigidity, the range, and the ease of operation that better pictures demand. See it—try this tripod beauty—and you'll never be without it.

PROFESSIONAL JUNIOR TRIPOD—Friction Type. Handles all 16mm cameras, with or without motor. Also 35mm DeVry, B & H Eyemo with and without motor, and 400' magazines. Tripod base interchangeable with Professional Junior gear drive head. "Baby" tripod base and "Hi-Hat" base available.

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ARRIFLEX: 35mm and 16mm

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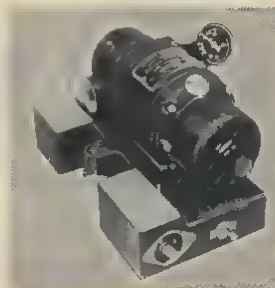


VARIABLE SPEED MOTOR — 115 Volt AC/DC with Tachometer for Eyemo. Cine Special Motor drive your Cine Special with confidence! Tachometer is mounted in clear view of operator. Calibrated from 8 to 64 frames per second. Red-nite RED marking for 24 fps. Electrical governor adjusts speeds. Steady operation at all speeds. No adapters needed. Motor coupling attaches to camera and couples to motor. Spring steel drive arm shears if film jam occurs. Easily replaced.

We calibrate lenses—Precision "T" Stop Calibration of all type lenses, any focal length. Our method is approved by Motion Picture Industry and Standard Committee of SMPTE. For proper exposure density, it is important that you have your lens "T" stop calibrated. Lenses coated for photography.

1

1a

PICTURED HERE are rough mockups of five tentative VistaVision camera designs. Figs 1 and 1-a above show rear view (left) and front view of a compact model featuring 2000-ft "elephant ear" magazines mounted vertically. Film is turned inside to meet horizontal takeup. Entire movement and sprocket move up and down inside camera box for lineup through taking lens. Finder is on top.

2

FIG 2 (above) shows front view and Fig. 2-[illegible] rear view of a conventional model, which [illegible] similar to cameras now in use. Film travel[illegible] into head where it is turned to meet her[illegible]

TOMORROW'S WIDE-SCREEN CAMERA...

Paramount studio in quest of the most efficient design for its new VistaVision camera.

By ARTHUR E. GAVIN

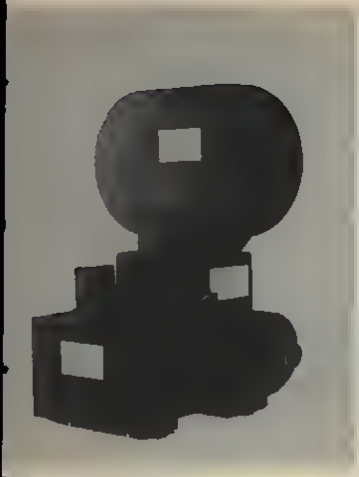
THE PHOTOGRAPHS shown on these pages are the result of a project undertaken recently by the engineering department of the Paramount studio in Hollywood to design a new VistaVision camera.

Originally dubbed the "Lazy-8" (See American Cinematographer for December, 1953), the present camera is notable as the first to successfully employ horizontal movement of the film. Paramount studio adopted the revolutionary new camera as a means of gaining increased picture width without losing any picture quality. Since its introduction in full-scale studio use last November—it was first used to photograph "White Christmas" in color, using Eastman color negative—the camera has been employed in shooting several other major productions.

In VistaVision photography, the film runs through the camera horizontally; each frame is eight sprocket holes in film length instead of the conventional four. This provides a larger picture area on the negative without involving the use of wider film, such as 65mm and 70mm, which had been introduced years earlier in some other wide-screen processes.

The VistaVision system of photography utilizes standard 35mm negative. The negative image area, which is 1.472" x .997", is then optically printed in reduced size to standard 35mm positive in an operation which also turns the image 90°. The release print travels through the projector in the conventional vertical manner.

Paramount engineers believe that the VistaVision camera promises to become a major tool in future feature film production, now that public acceptance of wide-screen motion pictures has been established. The studio has invited the major motion picture camera manufacturers to lend their engineering knowhow in the development of a standard VistaVision camera. Because the design and bulk of a studio camera is of prime importance to the men who use it, the engineers of the Studio have invited studio cameramen and technicians to submit any ideas and suggestions which they believe will add to the efficiency and ease of operation of the ultimate VistaVision motion picture camera.



zontal film gate. After exposure, film again turns for takeup in magazine. Assembly has mask-back for viewfinder to slide into place behind the taking lens.

FIG. 3 (above) and 3-a (at right) is a variation of model shown in Figs. 2 and 2-a, having the motor directly beneath the camera instead of at the side. Both designs offer freedom for any film capacity on top of the camera. Blimping would be an integral part of the camera itself, on the order of the Mitchell model BNC.

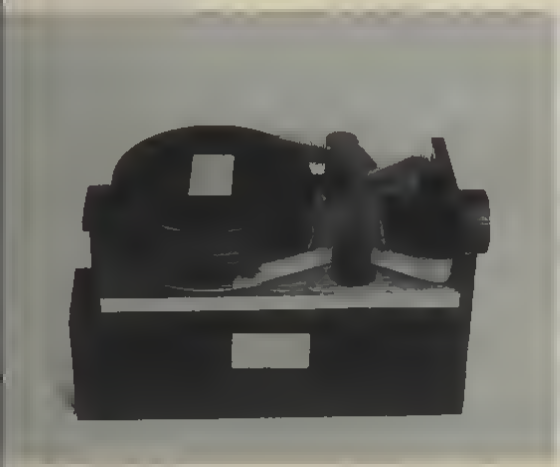


FIG 4—Cartridge-loader model. This design suggests use of interior magazines for either 1000-ft. or 2000-ft. rolls of film, utilizing a fixed, immovable compartment to include two stacked magazines in horizontal position (Housing not shown) Included is mask-back with finder prism housing mounted to slide vertically behind lens.

FIG. 5—Butterfly type. Where shooting requires minimum height of camera, this design finds immediate acceptance. Separate 2000-ft magazines mount horizontally on either side of camera. Finder and viewing tube are located on top, center. Camera racks up and down for lineup through taking lens. Viewing tube can be shifted also

The following tentative specifications have been prepared by Paramount's engineers as a guide in the consideration of a new camera design. It is hoped that the thoughts expressed will bring forth new and better suggestions which can be incorporated in the ultimate specifications for a camera.

1. The film movement shall be horizontal, on edge, and from right to left through the camera as viewed from the rear.
2. The camera pulldown shall be eight sprocket holes.
3. The exact image size and position on the film is still to be defined. Approximately 1.472 x .997 inches.
4. Camera speed shall be a minimum of twenty-four frames per second. In addition to the production cameras, a special effects camera will be required which can be driven to speeds up to 96 double frames per second.
5. The shutter opening must be at least 170 degrees. It is hoped that eventually cameras will be obtained with a shutter opening of approximately 300 degrees.
6. Acceleration and deceleration characteristics of the movement shall not cause any undue strain on the sprocket holes. The deceleration of the film movement shall be such that the film does not tend to overshoot on some

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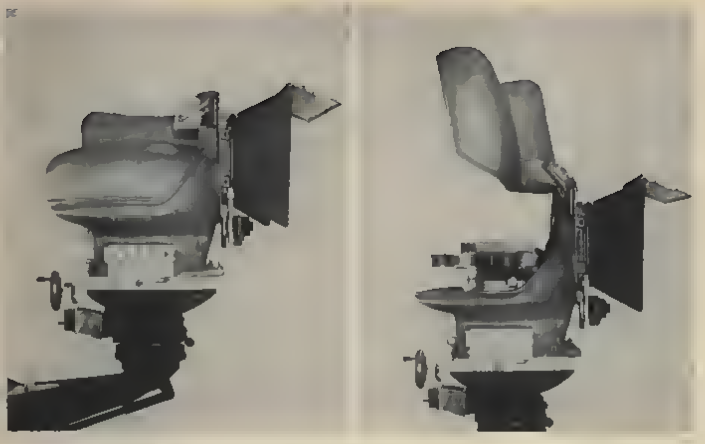

TWO VIEWS of Paramount Studio's first VistaVision camera enclosed in streamlined sponge-rubber blimp. Horizontal position of film magazines and movement can be seen in view at right with blimp opened. Because only a very few of the cameras, which have been modified for VistaVision, are available, the studio plans to build or have built a completely new camera for its VistaVision wide-screen photographic system.

occasions, and undershoot on other occasions with respect to exact registration.

7. This camera shall be designed for standard 35mm Eastman color film negative with Bell & Howell perforations.
8. Camera shall have registration pins. The position of the registration pins shall be upon either side of the film in the first sprocket holes beyond the frame line in the direction of the film pulldown mechanism.
9. Steadiness of ultimate picture and registration must be at least as good as in present production cameras.
10. In this camera the film must lay flat at the aperture plate, not subject to vibration, buckling, and/or the sawing effect from register pins.
11. Minimum threading time is desired. Also threading shall be easily checked for verification of proper threading.
12. Shutters shall be adjustable but without automatic fade. The position of the shutter must be indicated and visible to the camera operator.
13. The camera shall have, or be prepared to accept matte boxes and/or sun shades.
14. Lens mounts shall accept lenses from 28mm to 100mm. If possible, the lens mounts should accept 20mm lenses to meet possible future requirements.
15. Individual lenses shall be separately mounted on camera by bayonet or similar mounting. No turret will be required.
16. The lens mount shall be positive in position and rapid for lens changing.
17. Lens focusing capability shall include manual and remote control focusing.
18. There seems to be some merit in focusing without lens rotation. This should be studied.
19. The finder shall have adequate light and if possible it shall be free from parallax. There is some objection by photographers to the interrupting shutter-type of parallax-free finders.
20. If necessary, finder shall be coupled to focusing device.
21. If finder parallax cannot be eliminated, the magnitude of parallax shall be held at the minimum. The present experience with the finder placed over the camera indicates that a centrally located finder in this position is very convenient for operation.

    A design is being prepared so as to establish the position of the central axis of the finder lens between 2½ and 3 inches above the axis of the camera objective lens. If this design is successful, Paramount contemplates locking the finder so that the top frame line of viewing will be 2½ inches above and parallel to the top frame line of photography. This will give effective parallax-free viewing except in very close shots where the cameraman will be required to learn to allow the 2½ inches.
22. It must be possible to look through the camera lens by lens tube or some convenient method.
23. If required, the rack-over may either be a camera rack-over, or by movement rack over.
24. A footage counter shall be mounted on the camera or magazines. The counter must be quiet.
25. If dial type footage counters are used, they may indicate both footage of negative consumed and equivalent print footage, also they must be accurate to plus or minus 16 frames.
26. Magazines may be of the split-magazine type and room should be available for magazines of 2000' capacity.
27. Magazine take-up preferably should be a separate motor. This motor must be capable of driving from either DC or AC, or motors should be readily interchangeable.
28. If the magazines are horizontal, they shall have free-running lower flanges (turntables) of very light weight.
29. An effort shall be made to minimize the size of the overall camera. If horizontal type magazines are used, they may be located one above the other, or if vertical magazines are used, it may be possible to locate one unit on each side of the camera.
30. Camera must accept synchronous, interlock and multi-duty motors, however, same may have special housings of new design if desirable. The interlock motor drive must be 1400 rpm and registered for synchronization in background projection.
31. Motors and all shafts operating in a vertical position shall have proper thrust bearings.
32. If feasible, the electrical circuit for the motors shall be made as a part of motor mounting. If motor's electric circuits are carried down inside the camera through the base, it will simplify cabling and camera silencing.
33. The camera motor switch shall also turn the magazine take-up motor on and off.
34. The motor switch must be convenient to the operator. If the motors are not included within an overall blimp, it might be well to have the switch integral to the camera motor. If a single switch unit can be found that will be universal to all motors, such a switch could be mounted integral to the camera. If separate switches are

(Continued on Page 202)

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1953 ACADEMY

Oscars for achievement in cinematography go to Burnett Guffey, ASC, for "From Here To Eternity," best black-and-white

BEST BLACK-AND-WHITE PHOTOGRAPHY award went to Burnett Guffey, ASC, for the photography of Columbia Pictures' "From Here to Eternity." Lana Turner, MGM star, presented the Academy's "Oscar" for this award. At right is a scene from the picture—typical of Guffey's sensitive and artistic camera work and lighting which marked this production

TWO NEW NAMES have been added to the long list of distinguished cameramen who have won Academy Awards for cinematography. They are Loyal Griggs, ASC, and Burnett Guffey, ASC.

At the 1953 presentation ceremonies of the Academy of Motion Picture Arts and Sciences last month, Loyal Griggs was awarded the Academy's coveted "Oscar" for his magnificent color photography of "Shane," produced by Paramount Pictures, Inc. For his artistic and sensitive photography of Columbia Pictures' "From Here To Eternity," Burnett Guffey won the award for the best black-and-white photography of 1953.

Loyal Griggs' victory is richly deserved, and unquestionably popular with his fellow directors of photography. His achievement in capturing an award this year is unique for the reason that "Shane" is Griggs' first major feature production assignment. For almost 30 years, he had been a cameraman in the transparency or process department at Paramount studios and he was working in that department when Paramount unexpectedly singled him out to photograph "Shane." That he acquitted himself in his first major feature assignment is evidenced in the award voted him by Academy members.

Camerawork of true Academy calibre demands perfection in not merely one phase of cinematography, but in every one of the many factors which go to make up a well photographed production. It must begin with outstanding mastery of photographic technique and lighting, and a technical and artistic consistence which is difficult, indeed, to achieve amid the complexities of modern feature film production. Moreover the players must be presented favorably. Pictorial composition must achieve and maintain outstanding heights of artistry. This Loyal Griggs did with exceptional competence in photographing "Shane."

The achievement of Burnett Guffey in capturing the award for best black-and-white photography is no less singular. A director of photography with Columbia Pictures since 1946, he has photographed more than 25 major features for this studio. In 1949 he photographed Columbia's "All The King's Men"—which won the Academy's "Best Picture" award for that year. Although the picture was listed on the preliminary ballot for a photography award also, it was nosed out in the final voting. But

SOL HALPRIN, ASC (right) and Darryl Zanuck accepted "Oscars" for 20th Century-Fox's big achievement—CinemaScope. Halprin accepted award in behalf of group honored for creating and developing CinemaScope. Zanuck accepted Honorary Award given to the studio, also for CinemaScope.

AWARD WINNERS

photography; and to Loyol Griggs, ASC, for "Shane," best color photography. Lona Turner mokes oword presentations.

BEST COLOR PHOTOGRAPHY award went to Loyal Griggs, ASC, for the photography of Paramount Pictures' "Shane." Lana Turner also presented this award to Griggs at the Academy's presentation ceremonies last month. At left is scene from the picture typifying the artful lighting and scene composition which enhanced the prize-winning photography of "Shane."

it did bring Burnett Guffey within hailing distance of his first Academy Award.

Then in 1953, Columbia chose Guffey to direct the photography of its biggest picture of the year—"From Here To Eternity." Almost from the very first day's shooting, an inspired artistic hand was apparent in the daily rushes. Here was a picture with great photographic possibilities, and Guffey's enthusiasm seemed to mount as shooting progressed. His camerawork and his lighting was beautifully pictorial, even in the grim and brutal scenes of which there are many in the picture. Regardless of the setting or dramatic mood, there seemed scarcely an inch of film in the production which was not marked by flawless composition and pictorial lighting. The award he has received for this outstanding achievement in cinematography is richly deserved.

Several other awards bestowed by the Academy this year are for achievement in fields related to motion picture photography. The catagory of Best Special Effects embraces visual as well as audible effects. This year, the Academy's award for achievement in this endeavor went to Paramount Pictures, Inc., for "War Of The Worlds," produced by George Pal. Credits for the special effects in this production go to the following *Visual*—Gordon Jennings (deceased), Wallace Kelly, ASC; Paul Lerpae, ASC, Irmin Roberts, ASC; Jan Domelse, Chesley Bonestell, Ivyl Burks, George Ulrick, and Lee Vasque. *Audible*—Loren Ryder, ASC, George Dutton, Louis Mesenkop, and William Andrews.

THE BELL & HOWELL COMPANY was honored by the Academy "for its contributions over the years to the Motion Picture industry." Mr. H. W. Remerscheid, company vice-president, accepted the award at the Academy's presentation ceremonies.

Among the Honorary Award winners this year was the Bell & Howell Company. Mr. H. W. Remerscheid, company vice-president in charge of its Hollywood office, was called to the stage to receive an "Oscar" for the contributions of Bell & Howell to the motion picture industry — contributions which began years ago with the development of the first precision motion picture camera, which was for years the standard of the industry, and which contributions include such precision engineering achievements as the development of the Bell & Howell film printing and laboratory equipment that is pretty generally the standard throughout the Hollywood studios and laboratories, as well as in the motion picture centers throughout the world.

Twentieth Century-Fox studio also was given an Honorary award for the

(Continued on Next Page)

ROSTER OF "OSCAR" WINNERS FOR CINEMATOGRAPHY
1928 to 1953

Year	*Class.*	*Cameraman*	*Picture Title*	*Studio*
1953	B&W	Burnett Guffey, A.S.C.	"From Here To Eternity"	Col
1953	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	Winton Hoch, A.S.C. Archie Stout, A.S.C.	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place In The Sun"	Para.
	Color	Alfred Gilks, A.S.C. John Alton, A.S.C.	"American In Paris"	MGM
1950	B&W	Robert Krasker	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U.I.
	Color	Joseph Valentine, A.S.C. William V. Skall, A.S.C. Winton Hoch, A.S.C.	"Joan Of Arc"	R.K.O.
1947	B&W	Guy Green	"Great Expectations"	Rank-U-I
	Color	Jack Cardiff, A.S.C.	"Black Narcissus"	Rank U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna And King Of Siam"	Fox
	Color	Charles Rosher, A.S.C. Leonard Smith, A.S.C. Arthur Arling, A.S.C.	"The Yearling"	MGM
1945	B&W	Harry Stradling, A.S.C.	"Picture Of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her To Heaven"	Fox
1944	B&W	Joseph LaShelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song Of Bernadette"	Fox
	Color	Hal Mohr, A.S.C. W. Howard Greene	"Phantom Of The Opera"	Univ.
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1941	B&W	Arthur Miller, A.S.C.	"How Green My Valley"	Fox
	Color	Ernest Palmer, A.S.C. Ray Rennahan, A.S.C.	"Blood And Sand"	Fox
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	George Perrinal	"Thief Of Bagdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	Ernest Haller, A.S.C. Ray Rennahan, A.S.C.	"Gone With The Wind"	Selznick MGM
1938		Joseph Ruttenebrg, A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell To Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		Wdliam Van Der Veer Joseph T. Rucker	"With Byrd At So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows In So. Seas"	MGM
1928		Charles Rosher, A.S.C. Karl Struss, A.S.C.	"Sunrise"	Fox

development of CinemaScope Darryl F. Zanuck accepted the award.

CinemaScope brought further acclaim to Twentieth Century-Fox and to its technical staff, when Henry Chretien and five of the studio's technical men were singled out to receive the Academy's statuette — a Class I Technical Award—"for creating, developing and engineering the processes and techniques known as CinemaScope." Besides Mr. Chretien, the group of co-winners of this award include Sol Halprin, ASC., Earl Sponable, Lorin Grignon, Herbert Bragg and Carl Faulkner. Sol Halprin accepted the award in behalf of his associates at the Academy presentation ceremonies.

Sharing awards in the Class I Technical class was another developer of a super widescreen process — Mr. Fred Waller, who was presented a trophy for "designing and developing the multiple photographic and projection systems which culminated in Cinerama."

Reeves Soundcraft Corporation was presented with a Class II Technical Award for the development of a process of applying stripes of magnetic oxide to motion picture film for magnetic sound recording and reproduction.

Westrex Corporation was given a Class III Technical Award for the design and construction of a new film editing machine.

Cinematographers generally were elated when George Stevens, a former director of photography who later became one of Hollywood's top producer-directors, was singled out by the Academy this year to receive the coveted Thalberg Memorial Award. It was Stevens, incidentally, who produced "Shane." His meteoric success has been an inspiration to other directors of photography in Hollywood, many of whom worked on the same sound stages with him in the past.

Photographic achievement again figured in four other awards this year. Breaking all records and precedent, Walt Disney was called to the stage four times to receive "Oscars" for Best Documentary Feature Production ("The Living Desert"), Best Documentary Short ("The Alaskan Eskimo"), Best Cartoon Subject ("Toot, Whistle, Plunk and Boom") and Best Two-Reel Short Subject ("Bear Country"). These four awards bring to 22 the total which the Academy has bestowed on Walt Disney over the years. Unusual photography figured in the production of "The Living Desert," "The Alaskan Eskimo," and "Bear Country"—photography contributed by a staff of roving naturalist cinematographers to whom Disney paid tribute as a group when accepting the awards.

(Continued on Page 208)

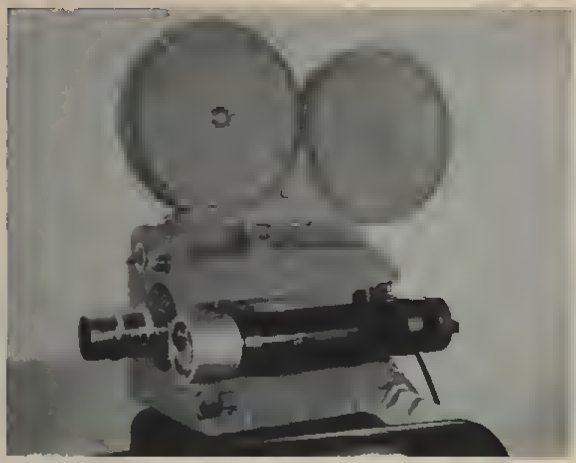


FIG. 1—The Auricon Cine-Voice 16mm single-system sound camera in new dress—an adaptation by Fred Parrish of Culver City. Added is a new and larger soundproofed case, 400-foot interchangeable magazines, a through-the-lens finder system, and an external zoom-type viewfinder.

FIG. 2—Same camera with door opened, showing added film drive sprocket (A) with accompanying spindles. This feature smooths flow of film past sound head and on to the larger, external magazine.

Camera Modifications

Fred Parrish has built a business modifying cameras to suit the needs of specialized fields. His modification of the Auricon Cine-Voice makes it ideal for TV film production.

HOPPING UP automobiles is a fad which is spreading in counterpart to other things, including motion picture cameras. Seems that there are a great many people who buy motion picture cameras who want gadgets added which the manufacturer did not include in the basic model. Thus it is that Fred Parrish, of Culver City, California, has built up a thriving business of modifying motion picture cameras to suit the needs or whims of the owners.

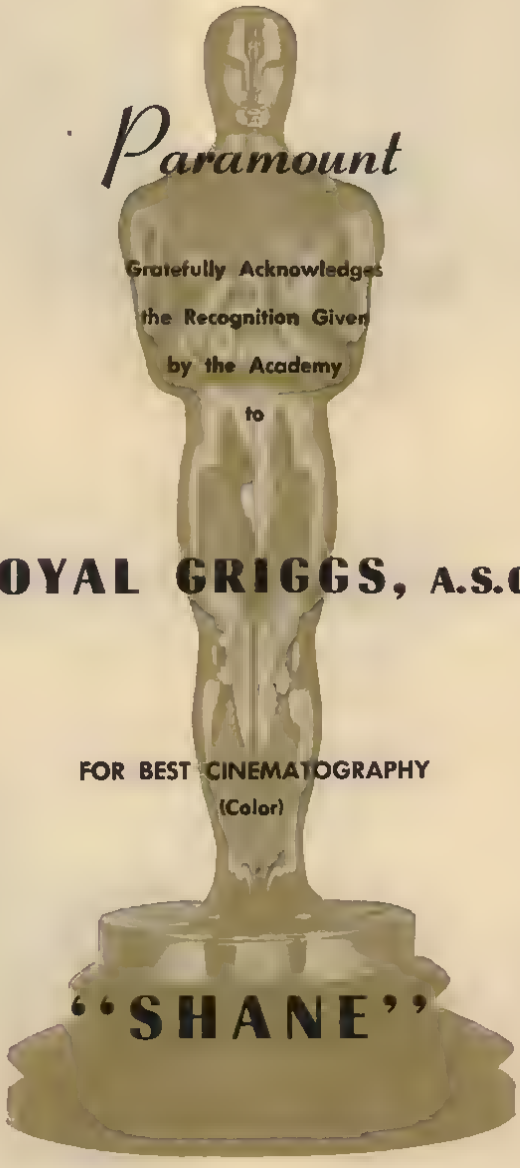
The Auricon "Cine-Voice" camera was created originally to fill the need of the advanced amateur movie maker with a desire to make movies with synchronized sound. Because of the high professional quality of sound and picture which this camera turns out, many producers of professional 16mm motion pictures are using it in their work. It has proven especially popular with many producers of television films, and particularly with many independent television stations that have set up their own motion picture production department.

In most 16mm TV film-making operations, including kinescoping, there is need for a camera having a large film capacity, and this is where Fred Parrish has come into the picture. The Auricon "Cine-Voice" camera takes only 100-foot rolls of film, affording but 2¾ minutes of recording

(Continued on Page 204)

FIG. 3—Another Parrish adaptation. Here the Cine-Voice camera has been fitted with the patented Auricon kinescope shutter and Mitchell 1200-foot external film magazine for television film recording—also known as kinescoping.

TWENTY-SIXTH ANNUAL AWARDS



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BURNETT GUFFEY, A.S.C.
who photographed "From Here To Eternity"

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CINEMATOGRAPHY AWARDS

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(deRochemont)

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"Lili"
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EDWARD CRONJAGER, A.S.C.
Beneath The Twelve-Mile Reef
(Fox)

FRANK F. PLANER, A.S.C.
HENRY ALEKAN
"Roman Holiday"
(Para.)

GEORGE FOLSEY, A.S.C.
"All The Brothers Were Valiant"
(MGM)

JOSEPH RUTTENBERG, A.S.C.
Julius Caesar
(MGM)

HAL MOHR, A.S.C.
"The Four Poster"
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LEON SHAMROY, A.S.C.
"The Rabe"
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"Toot, Whistle, Plunk and Boom"

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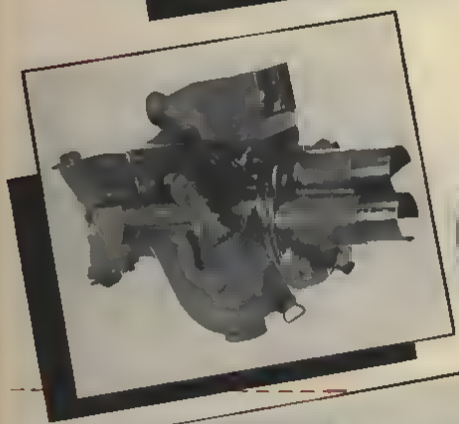

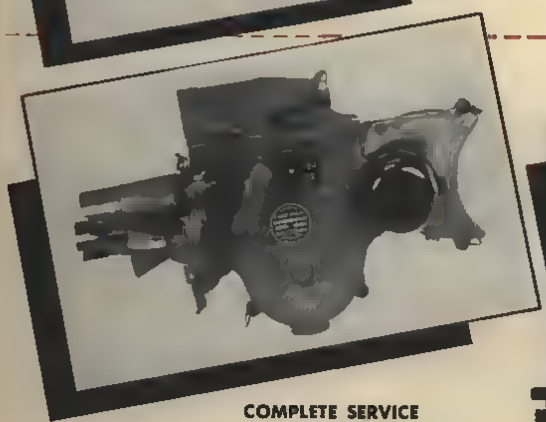

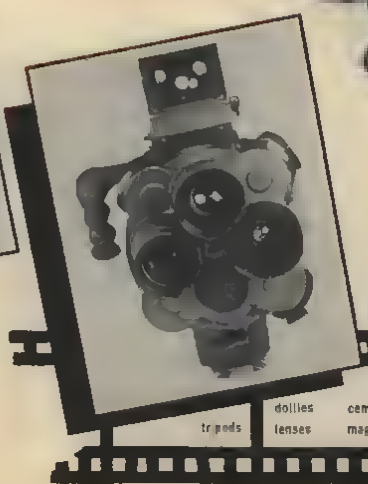

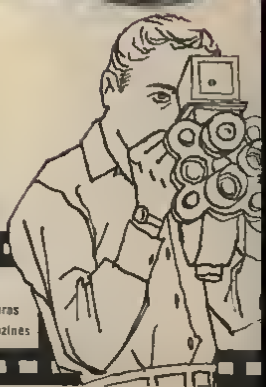

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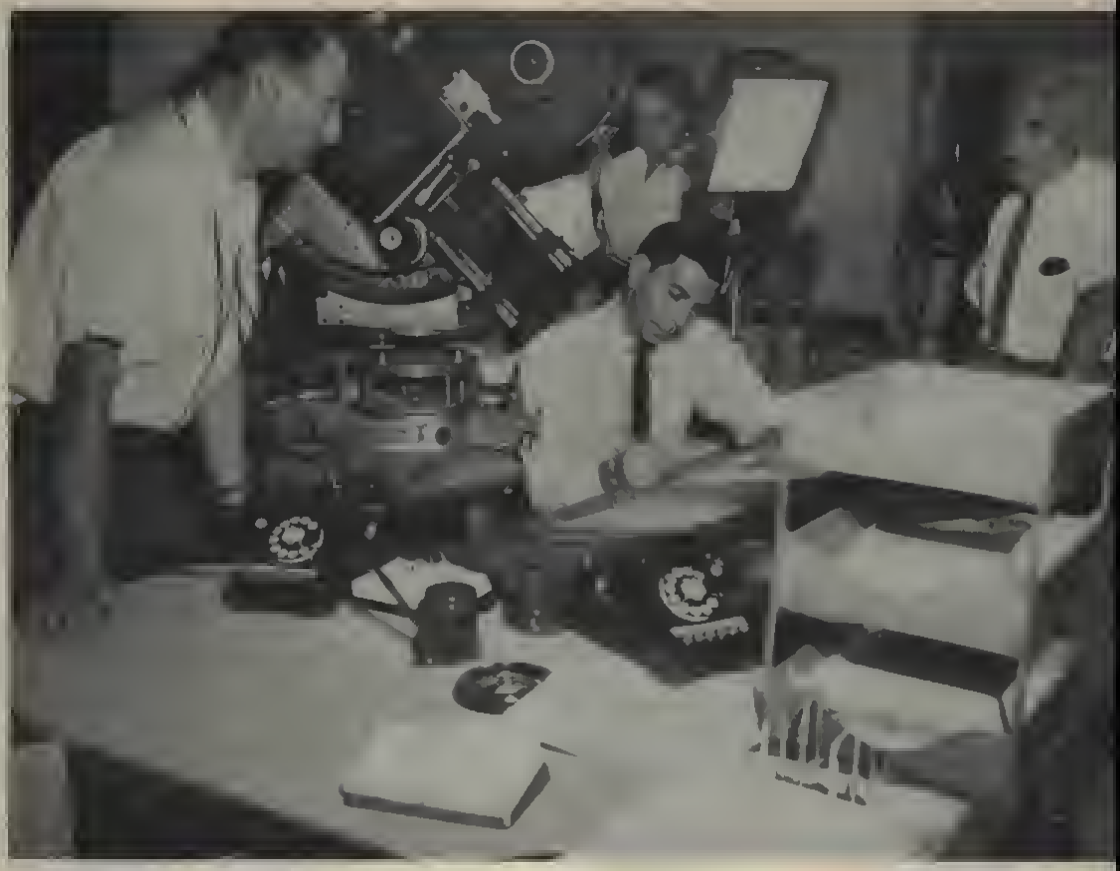

SHOOTING A CLOSEUP for "Dragnet," one of the nation's top television programs produced on film in Hollywood by Mark VII Productions Director of photography is veteran cinematographer Edward Colman, ASC, (left) Here his camera shoots a closeup of Jack Webb (seated), star of the "Dragnet" series, who is checking police files on a crime suspect. Speed is key to show's production success

Filming The "Dragnet" TV Show

By FREDERICK FOSTER

IF YOU ARE A "DRAGNET" FAN, very likely you have noticed the many innovations in the photography which mark this top weekly television film program—innovations such as the scene in a recent show where the camera shoots through a telephone booth, catching action far in the background as sharp as that recorded close to the camera where a man is telephoning in the booth —the camera tying the two phases of action together neatly in a single time-saving take.

Another example was the camera treatment of a sequence in still another picture in which officer Friday and his partner are questioning a drunken housewife suspected of abandoning her children To point up the locale—a cheap rooming house — the camera shoots through the framework of the old iron bed on which the woman sits; it never once shows her face, but withholds her identity until the closing scene of the picture.

Such photographic treatment is particularly complementary to the "Dragnet" style of story presentation. Responsible for the camera work on "Dragnet" productions is Edward Colman, ASC, who has directed the photography of the show almost from its inception. At this writing, 100 "Dragnet" shows have been

ONOMY, which dictates procedures in all TV film making, results in many ragnet" exteriors being shot on sound stage. Here Webb and Ben Alex- der enact scene in front of photo backdrop of an exterior scene, where viously long shots were filmed

OTHER exterior filmed on sound stage. Camera crew at right is photo- aphing Webb and Alexander questioning a suspect as auto he drove off r is being recovered

TYPICAL "Dragnet" treatment where impact of player's identity is to be withheld until final scene. Technique also is used to soften impact of a mutilated body in a murder scene, etc. Here Webb and Alexander question a woman suspected of child abandonment

filmed, and Colman has photographed 85 of these.

Colman's long career as a process and trick photographer proved helpful in preparing him for the exacting work of photographing television films. He credits a long and successful association with William Cameron Menzies, famous art director and motion picture producer, for equipping him with a valuable fund of knowledge in composition, cinematic effects and the art of improvisation, which has helped him immeasurably in putting the "Dragnet" shows on film.

According to Colman, the photographic technique he now uses evolved through a period of trial and error, and through studying other TV film shows as well as many of the better feature film productions. "I have adhered closely to standard motion picture production procedures in the photography of 'Dragnet'," says Colman, "because I feel that it is a proven technique—something we have developed over the years. Now we have successfully transplanted it to television film production."

Scarcely two years ago, films made this way were difficult to transmit successfully over television. At that time, many articles were written emphasizing that only films lit fairly flat were good for television; that extreme dark or white areas in a scene simply failed to reproduce as such on TV receiver screens.

A lot of research and hard work has since changed all this. According to Colman, at least 75% of the quality of all TV film today is due to the processing given it by the laboratory. The labs have learned a lot about making the right kind of prints for television. This has unshackled the photographer and given him more latitude in which to work, insofar as lighting is concerned.

"In major feature production," says Colman, "set lighting is a costly item. We could spend a lot more time on lighting 'Dragnet' than we do, but it would greatly increase our costs. Our problem is to know when to stop lighting—to know when we have enough, to know

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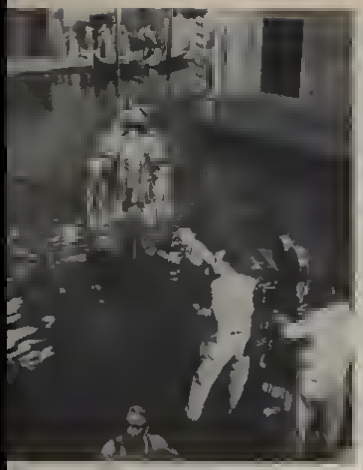

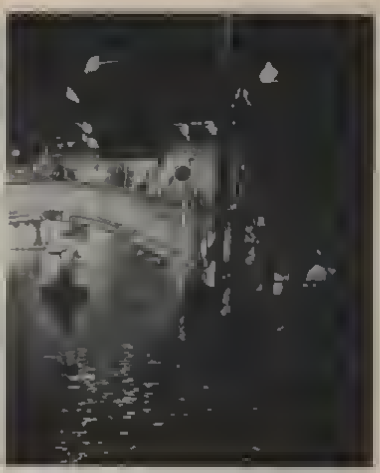

RUBBER LIFE RAFT, pulled by studio grips, served as camera dolly in shooting scenes for "Casanova's Big Night" on the huge Venice canal set at Paramount studios. Left photo shows camera crew, under direction of Lionel Lindon, ASC, preparing to make shot of Bob Hope's arrival in gondola. Center photo is what the camera recorded. Photo at right shows lighting setup necessary to illuminate a small portion of the canal set, which began indoors on stage 16 and extended outside for distance of two blocks

Filming Hollywood's Biggest Indoor Exterior

Lionel Lindon mounted his camera on a rubber life raft to make extensive dolly shots on the two-block long Venetian canal, which Paramount built for "Casanova's Big Night."

By ARTHUR ROWAN

ONE OF THE MOST lavish and expensive productions ever photographed at Paramount studios, "Casanova's Big Night," is a riotous big-scale period comedy co-starring Bob Hope and Joan Fontaine. The photography was directed by Lionel Lindon, ASC, veteran of some forty Hollywood feature productions, most of them photographed for Paramount.

The zany story concerns the exciting and hilarious exploits of a meek tailor's apprentice (Hope) who masquerades as Casanova. Mistaken for history's most notorious libertine, he is hired by a Duchess to "test" the love of her son's fiancee. As proof of his success, he is to bring back a petticoat embroidered with the Duchess' family crest, a gift from the titled lady to the young bride-to-be. What follows promises to set a new high in screen hilarity.

Comedy highlights include a scene in which Hope dresses as a baroness and dances a gavotte with actor Arnold Moss, a sequence in which he is forced to duel the best swordsman of Venice, his arrival in Venice on a gondola, and a hilarious prison sequence involving Hope and several bearded prisoners.

One of the most beautiful and lavish sets of recent years, the studio built an authentic, full-scale replica of a Venice canal for key sequences in the comedy. Perhaps the first time Hollywood has reproduced a canal of this type, it contained 365,000 gallons of water and was more than 400 feet long. Covering two city blocks at the rear of the studio's "New York Street" outdoor set, the canal's width ranged from 30 to 80 feet with a stone bridge crossing it at its narrowest point. Sixteen separate buildings lined both sides of the canal, all of them accurate replicas of homes and shops of the mid-18th century period. The unusual canal set adjoined the private dock of a huge Italian palace, another of the many luxurious sets used in the picture.

Several scenes, including Hope's arrival in Venice, the comic duel between Hope and Marlow on the gondola, and others were photographed in the canal set. Other key sets included two Italian palaces, an 18th century prison, a tailor shop, Casanova's home and Miss Fontaine's lodgings.

This was one of the last pictures made at Paramount before the studio adopted the VistaVision wide screen camera. Because the studio had not yet definitely settled on the final dimensions of the aspect ratio for its pictures, Lindon had to compose his scenes in such a manner that they would screen satisfactorily in any ratio from 1.33-to-1 to 1.85-to-1.

It was the Venetian canal set where a substantial part of the picture's action takes place and where some of the most interesting photography of the picture was accomplished. For one important shot early in this sequence, the camera had to travel the full length of the canal to photograph Bob Hope's arrival in Venice. Normally, this type of shot is

(Continued on Page 200)

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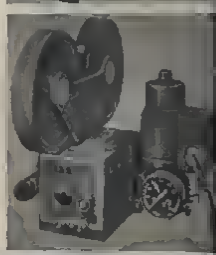

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CLUB PROJECT

How the New York City 8mm Club solved the problem of contest awards with club-made leaders.

By GEORGE A. VALENTINE
The New York City 8mm Club

FIG. 1—HOMEMADE TITLER constructed by author was used in photographing the 8mm film leaders which were awarded the winners in the New York City 8mm Club's 1953 film competition. Text on clear celluloid panels was photographed superimposed over decorative revolving background

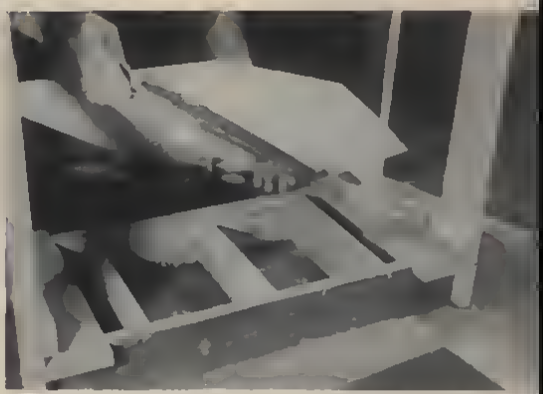

FIG 2—FIRST a plywood turntable was mounted on titler base.

FIG 5—Glass panel held the various cells

HAVING TROUBLE getting prizes to award the winners of your club movie contests? Why not offer film leaders indicative of the awards? That's the way we solved the problem in the New York City 8mm Club

That hardy perennial of club affairs — the annual club contest — had again come up for consideration. For the 15th time. So we were not altogether unfamiliar with it and its companion problem, "What to give for prizes?" This time our discussion centered on how to make our awards sufficiently interesting to bring out the very best work of our best workers.

In past years the club has donated small cash and merchandise prizes. One year we gave out "Oscars" which bore a striking resemblance to the original Hollywood award except that the latter is gold and ours was brass. We were fortunate then to have a sculptor in our club membership who designed and cast the trophies He now is no longer a member

In our quest for a new award, our club committee felt that it should be something tangible and have lasting value. It was then that the film leader was suggested. Here was something that our own club members could produce, thus giving the award increased significance and value

It was decided then that we should design and produce such a leader, one that would have all the professional quality of the best work turned out by professional title laboratories. It was to be filmed in Kodachrome and get across its message with limited text. attractive design, augmented by smooth fades and dissolves.

Since the writer had complete title making equipment plus a camera with the necessary wind-back for the film, he undertook the photography.

Another member, Walter Slovik, an artist, elected to do all the necessary art work For the leader format, we decided on an attractive circular star-studded background that was to revolve slowly while the text was superimposed over it. Here we followed the best professional procedure to gain the effect. First a turntable base was constructed from a piece of ⅜-inch plywood. On the back was mounted a metal pin which set in a socket in the frame at the base of the titler. (See Figs. 1 and 2.) On the opposite side of the turntable (which would face toward the camera) was attached the background panel turned out by Slovik.

The text, which was to be superimposed over this background was then painted by Slovik on transparent celluloid panels, or "cells" as they are known in professional circles. First there was one carrying the club's insignia (Fig. 5); another carried the text: "New York 8mm Club, 1953 award", and the third (actually a series of three) carried the text that designated the award, i.e., "First Prize," "Second Prize," etc.

To include these cells in the photography, a panel of clear glass was set on supports about 2 inches above the revolving background (Fig. 4). Each cell then was laid over this glass and properly centered with respect to the camera.

Before the photography began, lights were carefully arranged so that there would be no disturbing reflections from the glass or cells Meter readings were taken to establish the proper f/stop to use The titler, as shown in Fig 1, consists of a sturdy wooden frame 4 feet high and 3 feet square at the base The camera is mounted in a socket at the top, so that the lens points straight down at the title area To center the camera on the title text, we line up through the camera finder, correcting for parallax.

This done, we started to shoot. The turntable was rotated by hand as the camera was started—with the lens diaphragm completely closed. To fade in, the diaphragm was slowly opened to the established f/ stop. Three seconds were allowed for this. Then the camera ran another six seconds at full

(Continued on Page 205)

FIG. 3—Decorative background was laid over turntable.

FIG. 4—Clear glass panel was placed above turntable.

FIG 6—Cell No 2 was laid over No 1 in a dissolve.

FIG. 7—The text "First Prize" completes the leader.

Shakespeare In 8mm

With an 8mm camera and $40.00 to spend, a college group filmed "Hamlet," giving it a comic twist.

By ZENDA SANDERS
OPL Photos By Phil Sanders

AN HILARIOUS parody of the Shakespearean tragedy "Hamlet," which Jim Blue, speech major at the University of Oregon in Eugene, suddenly dreamed up and then filmed in 8mm, is the talk of the town.

This slapstick amateur movie was produced with the aid of a small group of University students, who really put the "ham" in "Hamlet." Four people handled the major roles, and it took three months of weekend filming for a total cost of approximately $40. It was shown to an estimated 2,000 people, and aptly described by one teen-ager as "the craziest thing I have ever seen."

The decision to make the parody was the result of one member of the cast having seen Olivier's movie version of "Hamlet" no less than five times. Why not, Blue thought, substitute comicality for sadness and make a real show?

Four campus comedians who also had seen the tragic version made up the cast. Bob Chambers portrayed ten parts — the ghost of Hamlet's father, Polonius, the King, the grave-digger, Laertes, Horatio, Osric, the Bugler, the Player King, and the Player Queen. Al Barzman took the part of the melancholy Hamlet; Martha Stapleton was Queen Gertrude, Hamlet's mother, while the fair Ophelia was played by Lois Williams. Phil Sanders assisted with the lighting and shot stills for local publicity.

The movie itself was filmed with a Bell & Howell 8mm Sportster camera, having a custom-built back-wind and an f/2.5 fixed-focus lens. A tripod and splicer were borrowed from a camera shop in Eugene. To this equipment, Producer Blue added 13 rolls of Super-X black and-white film, and three 350-watt medium beam reflector flood-lamps. He was now "in business," and the operation began. With no scenery and no props, Jim put all the materials into three hand satchels and pursued his actors. Photographer Sanders did the same. Scenes were taken on the University Theater stage, in a gravel pit along the Willamette River, and on the campus.

The publicity stills advertised the production in Eugene papers, and billboards carried blurbs like, *Stupendous. Colossal, Filmed in Glorious Black-and-White*. Blue's satire was perhaps inspired by the billing of the popular movie, "*Quo Vadis*," which was playing locally at the time.

For lack of a title, the ingenious Blue made one from a round oatmeal box. It was painted black, with a spindle inserted through the center ends so that the gimmick could be turned by hand. The jerky motions which resulted later delighted the audiences, and put them in the proper spirit for the scenes which followed.

The dramatic opening bore a striking resemblance to the introductions of J.

(Continued on Page 196)

PRODUCER-Director-Cinematographer Jim Blue photographed the comic version of "Hamlet" with a Bell & Howell 8mm Sportster camera.

ONE OF the touching scenes in the production, showing Queen Gertrude imploring with Hamlet. Makeup played an effective part in success of the production.

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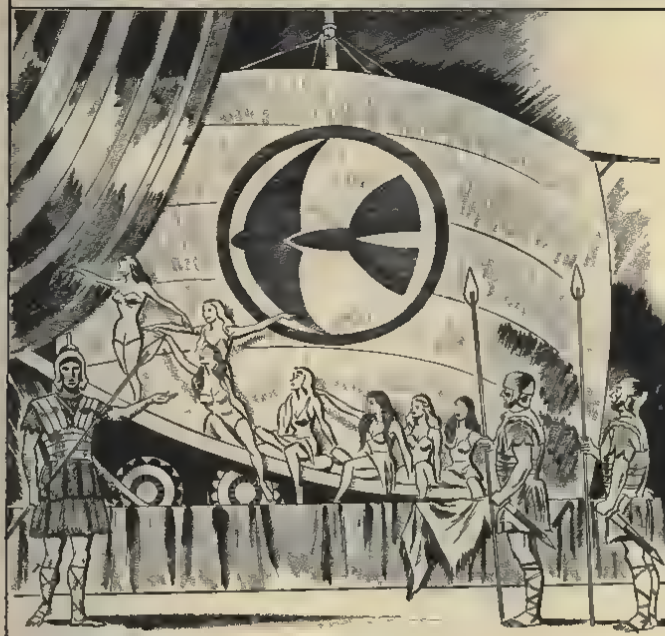

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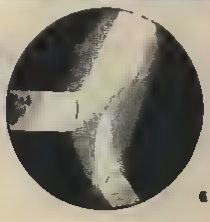

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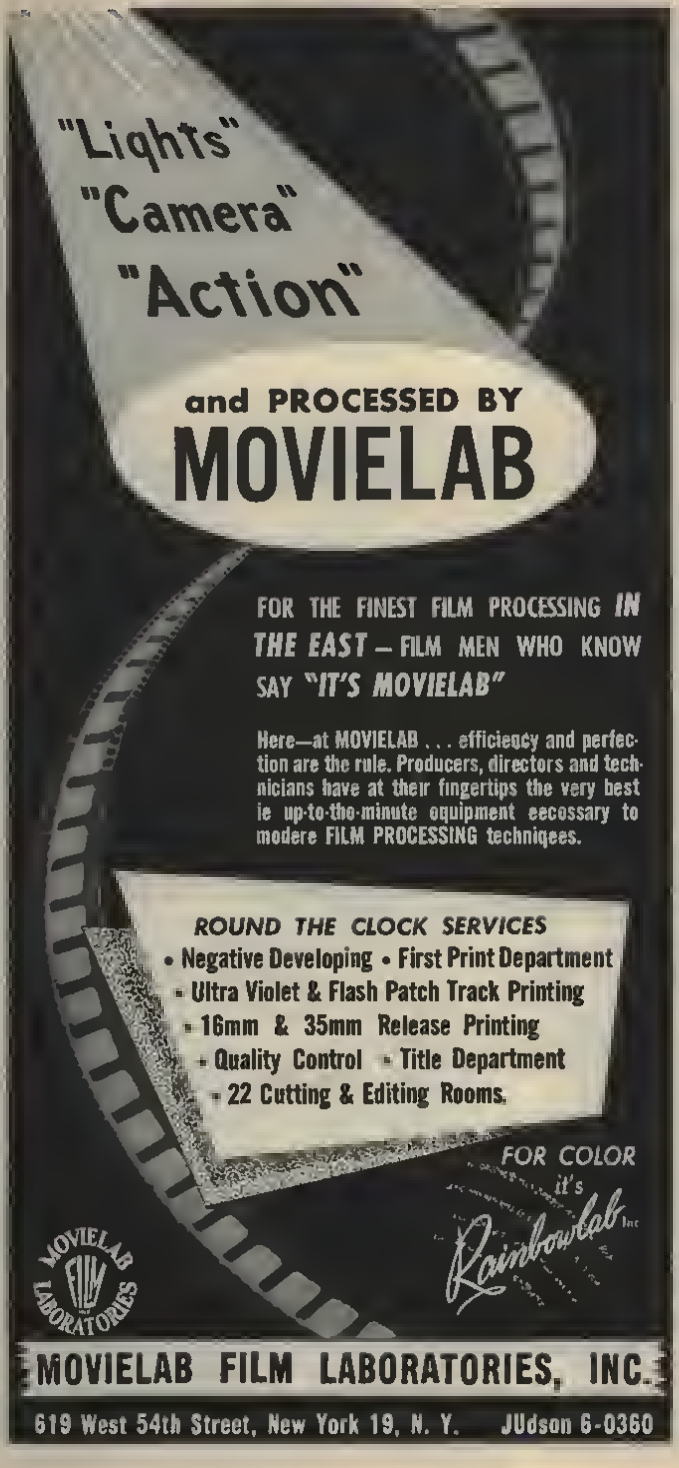
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SHAKESPEARE IN 8MM

(Continued from Page 194)

Arthur Rank The bronze gong, however, was made of paper, on which was boldly lettered the title, *A Blue Production*

The role of the slave, who was assigned to strike the gong, was played hy Horace Robinson, the University's Director of the Theater. The old trick of pretending to strike was used at first, with the final hlow tearing the paper through the middle The glutinous preparations used in making the gong had so stiffened the paper, however, that when the gong actually struck, the entire hoop burst in the middle. Taken completely unawares by this unexpected occurrence, the actor spontaneously faced the camera. with finger in mouth, to give the movie one of its hest humor punches.

Costumes were chosen from the University Wardrobe and players were permitted to use the unfurnished stage at the theater. While the costumes were selected to dress the character for the role intended, they were also picked to make them look ridiculous. For instance, Laertes, appearing in his anachronous attire, also wore a pair of saddle shoes.

While the names of some 23 persons appear under the Dramatis Personae in the original cast of the Tragedy of "Hamlet," Blue's cast numbered only four, which presented some filming problems. This is how he worked out his scenes in proper sequence with his limited talent

Each of the 135 shots was assigned a number When Actor Bob Chambers played Laertes, for instance, all scenes were shot at one setting. The same was done when Bob appeared as Polonius, and so on. This was especially important in the scene showing the duel between Laertes and Hamlet. Horatio as a weeping instructor was also Bob's role When all shooting was finished, the numbers were arranged in progression and the film spliced together.

In the first scenes, Hamlet appears musing over his sordid environment. This is followed closely hy the entrance of the ghost of Hamlet's father, and a bit of hurlesque is injected in these initial appearances.

Several silly gadgets, symbolic and otherwise, were used in the comic production. In one scene the real King sits munching popcorn, watching the reenactment of his own foul deed. The Player King pulls the bottle of poison from under his cloak To achieve this, Blue took a wine hottle and filled it with water and small bits of dry ice. When the actor removes the cork, the carhon dioxide gas escapes, giving the illusion of a deadly poison. The Player

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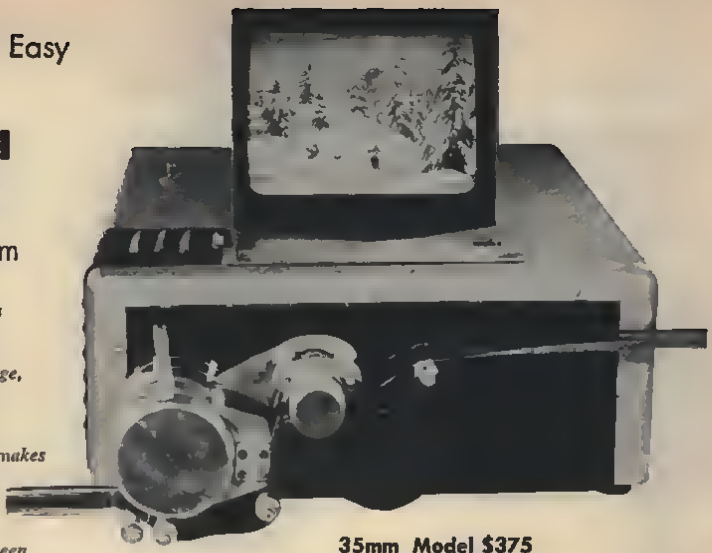

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King also takes a funnel from under his clothes, inserts it into the ear of the unsuspecting sleeper, and pours out this violent concoction. Of course, a sealed paper container was fitted into the funnel to prevent any liquid from passing through. Simultaneously, the prone man releases water from his mouth, making it appear that there is no success in the poisoning. After two attempts to poison his victim, the Player King finally produces a cork which he puts into the harassed man, stops the flow, and the murder is committed.

In preparing material for pantomime, these fantastic situations had to be worked out in complete detail. Each subterfuge seemed strangely real, but gloriously funny.

The grave dug for poor Ophelia, who had gone mad, was prepared in a gravel pit on the banks of the Willamette River. The grave-digger, whose business it was to prepare the land, finally begged off, so Producer Blue became even more versatile as Digger Blue, excavating a cavity large enough to hold the twitching corpse of Ophelia, as well as the real grave-digger. Just in case the audience was unaware of Ophelia's drowning, Blue subtly brought it to attention by placing a dried, salted bloater in her hand.

In the final scene, Laertes wounds Hamlet with the fatal foil, made from a

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large tube of toothpaste, labeled poison. As the men struggle, Laertes is knocked down and the tube falls out. Hamlet, realizing the evil doings and the dirty work afoot, seizes the toothpaste poison and squeezes it over the face of the prostrate Laertes. Meanwhile, Queen Gertrude, who has been watching the duel, feels a twinge of thirst, sips the poison wine—which is harmless stage water—and dies. Hamlet then throws the remaining poison into the face of King Claudius.

The movie shows him throughout the duel with the sword of Laertes through his body. Of course, he is mortally wounded and dies. The imaginative Blue borrowed a broken fencing foil, secured the ragged ends to wooden blocks, then fastened them to Hamlet's body to give the illusion. This presented a realistic, whimsical touch to the death of his characters, and the finish of his parody.

No actual dialog was used, but scattered bits of narration were given during the showing, and the narrator discovered that acceleration of the projection speed added to the entertainment. Musical accompaniment during the screening was furnished by a record turntable playing through speakers located near the screen.

FILMING THE "DRAGNET" TV SHOW

(Continued from Page 189)

how little to light to get the results desired."

As for day-in and day-out set illumination. Colman works at around 200 foot candles at f/4, which enables him to stop down for the added depth he needs in most scenes.

Colman is one of the first TV film cameramen to utilize latensification as a means of circumventing lighting deficiencies in both studio and location shooting. "I am a firm believer in latensification," says Colman. "In fact, I now shoot all my main night exteriors, whether on the sound stage or outdoors, with latensification in mind. The exposed negative is then given this treatment. Thus I am able to get more naturalness in night scenes than I would otherwise get by pouring a lot of light into the set, then stopping down and using filters."

An example how Colman used latensification to advantage is a recent instance where a night scene called for one of the players to carry a lighted flashlight. Instead of shooting the scene with a powerful lamp set in the flashlight reflector, with the attendant need for 110-volt cables dangling after the player as he moved about the set, Colman shot the scene with the player carrying a normal 2-cell flashlight, then had the negative latensified. The result was more natural —more convincing.

"The first time we tried latensification," said Colman, "we had a sequence of scenes to shoot of action staged within the sound stage itself. A crime suspect was being tracked down there; the action involved the suspect dodging in and out between the sets, then scrambling up a ladder and continuing his flight overhead on the catwalks. Because the area of action was vast, there was not enough equipment at the studio to illuminate it. So we shot with the light we had and ordered the negative latensified to bring it up to normal contrast. We latensified not only all the long shots, but the two-shots and the closeups, so that uniform contrast was maintained from one shot to the next throughout the sequence.

"I also feel we get better TV quality with latensification. Utilizing it is something we dreamed up ourselves. First it was a matter of production economy; finally, it turned out to be a better method photographically."

About the unusual angle shots, which invariably mark every "Dragnet" show, Colman firmly believes this technique greatly enhances the story. Because he is limited in the use of long shots, his technique of shooting through props, such as a chair, a bed frame, etc., gives weight to the scene, otherwise the whole thing appears to be in mid-air. "I feel that by putting a prop before the camera —something to shoot through—it provides a frame for the picture, a sort of setting which ties the locale, the action and the players together, adding interest to the scene and maintaining orientation for the viewer."

With very few exceptions, every shot that Colman makes the Mitchell studio camera is mounted on a mobile crane. While moving camera shots are always held to a minimum, having the camera on the crane not only provides quick mobility between setups, but also quick up or down positioning of the camera when composing the scene prior to shooting. Colman makes a great many high and low shots. Here the crane proves extremely helpful. "With it we can quickly move into position with little trouble and begin shooting."

For low-angle shots Colman uses an Arriflex 35mm camera, hand held or

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mounted on a hi-hat on the floor. Thus he gets a lot of unusual angle shots not possible with the larger camera. To insure uniform photographic results with the two cameras, the Arriflex is fitted with the same type lenses as used on the Mitchell BNC. These are matched Bausch & Lomb Baltars.

An example of the value of the Arriflex is illustrated in one instance where the camera was used to photograph a player who, after being shot, was to fall forward and down on the camera. The Arriflex was placed on the floor on a high-hat. Just above it a panel of plywood was mounted on heavy supports. This had a hole cut for the camera lens. Over the plywood a mattress was laid. As the action was filmed, the actor was "shot" and fell forward over the camera, which was amply protected with the plywood and mattress baffle.

Occasionally officer Friday and his partner encounter a tough suspect and a fist fight ensues. To get vivid action shots of such encounters, the Arriflex is used, hand held, with the players punching directly into the lens. This camera is also used in shooting all inserts, because it enables the operator to see exactly what he is getting while filming, thanks to the camera's through-the-lens finder system.

Colman makes use of wide-angle lenses as much as possible; the forced

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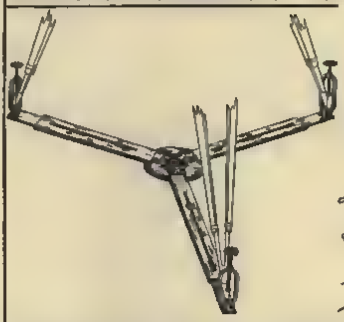

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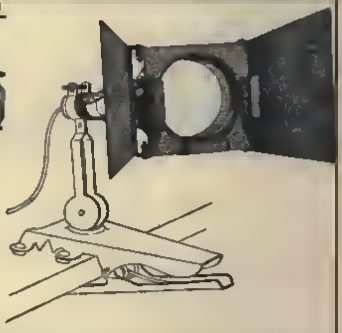

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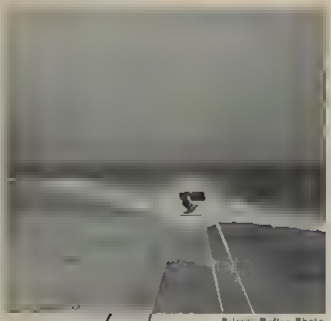

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perspective they give enhances the dramatic effect, he says. Long focal length lenses are used in shooting most closeups for the reason that it is necessary to keep the camera as far away from the players as possible. Jack Webb, director and star of "Dragnet," believes that normal tones in speech give scenes realism. Thus players in closeups can scarcely be heard reading their lines ten feet away, as scenes are being photographed. To make such shots with the camera at close range would cause the sound of the mechanism, slight as it is, to intrude.

Mark VII Productions has established a three-day schedule for shooting each film in the "Dragnet" series. Four shows are scheduled and shot in a two-week period. The shooting stops for a week, while the next four films are being prepared and cast.

"When we start production on each four-film series," says Colman, "the first step is to go out and shoot all the exteriors called for in each script. These include the familiar long shots which open each show; cars travelling on a cross-town call, people entering and exiting from buildings, etc. Where extended action is to be staged at close range in exterior settings, that portion of the exterior is erected in duplicate indoors on the sound stage."

Colman is often complimented by fellow craftsmen on the consistency of the quality of his photography from scene to scene. This, he says, is a matter of remembering and deliberately carrying that quality into the next scene, something he has also learned to do in the long years he spent in process photography.

Colman has the same camera crew on all shows. The advantage in this, he says, is that each man becomes familiar with the routine; he knows instantly what to do, and this saves considerable time. "Time," Colman says, "is our toughest problem—time in which to shoot scenes in the time alloted us in the production schedule. The whole secret is to get everything planned down to the least possible amount of time necessary for each operation."

Jack Webb is an avid student of cinematography. He understands camera technique, lighting, and what is required to get the dramatic effects he wants. After 85 "Dragnet" shows, the pattern of shooting is pretty well established. "Each shot is planned as we go along," Colman says. "When we come on the set, we make a quick appraisal of it, check the action as set down in the script, and then proceed with our camera setup. Webb and I usually talk over the effect he is after, then I figure out the mechanics necessary to getting it on film. His aim is to give 'Dragnet' the same high class photographic treatment found in the better theatrical films. He won't accept anything but the best."

FILMING THE BIGGEST INDOOR EXTERIOR

(Continued from Page 190)

done with the camera on a boom or dolly but it was impossible to use this equipment in the more than three feet of water which filled the canal. Lindon solved this problem by mounting his camera on one of the U. S. Navy's rubber life rafts of World War II. To move the raft through the water, an intricate pulley and cable system was set up. However, there was still the problem of steadying the raft, and here grips wearing rubber hip boots were pressed into service to stand in the water and hold the raft steady. Later, it proved more practical to have them also push or pull the raft through the water in making dolly and travel shots.

The entire canal sequence was photographed with artificial light. Where the canal extended outside the sound stage and into the outdoor set area, framework was built over it and the set entirely blacked in—covered with black cloth to exclude daylight. This afforded more uniform control of set illumination.

So vast was this set, that Lindon had to light and work on one side of the canal at a time; there was not enough equipment to light the entire set at one time at the level required. Often the camera was called upon to reach into great depths of the scene to pick up people in the distance walking along the canal sides, over the bridge, or coming in and out of buildings. Using Eastman Color negative, Lindon shot all scenes at the normal light level recommended for this film.

Because the water in the canal was so shallow that it was easy to see the bottom, it was tinted blue, which also served a pictorial purpose as well. One of the great responsibilities of the cinematographer when shooting color, is to keep colors consistent from scene to scene—sometimes a problem when shooting a given sequence over a period of days. Imagine Lindon's consternation when he arrived on the set one morning to find that someone had accidentally dumped a quantity of black

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paint in the canal, darkening the blue-tinted water considerably

As a result, production on this sequence was held up until the canal had been completely drained, cleaned, and a fresh supply of water—another 365,000 gallons of it — piped into it. Then followed the painstaking job of tinting the new supply of water the same blue color as the original batch, to insure matching the color in the scenes filmed earlier.

Today, cinematographers constantly work against time—the time the production office allows in its schedule for shooting the picture. When an interruption, such as changing the water in the canal, occurs, it sets back the production, creating added problems for the director of photography who usually is expected to accelerate shooting thereafter in order to make up lost time. Sometimes the problem is compounded when added delays occur—such as when the "Casanova" company moved into a large interior set for the picture where hung a number of huge candelabras burning over 500 wax candles.

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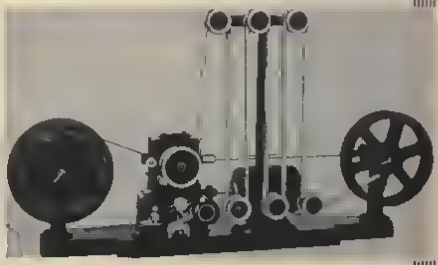

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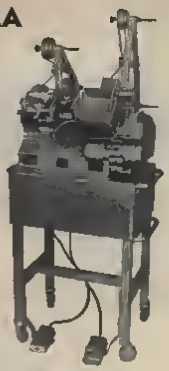

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tures. This caused many interruptions in the shooting while grips and prop men scrambled up ladders and replaced the candles

Despite all these problems and delays, Lindon and his crew brought the picture through on schedule. It was an ideal production for color film, and Lindon—with more than a score of excellent color photography jobs to his credit—had a field day. Several of them, in fact, for Bob Hope wore the gaudiest and most expensive wardrobe of his career in this picture It was also the heaviest and most uncomfortable. An impeccable but casual dresser in real life, he had to wear an 18th century white wig and hated every minute of it His costumes consisted of several fancy tri-cornered hats, multi-colored coats and breeches, and long silk stockings and pumps "You photograph beautifully," said Lindon one day, trying to cheer him up.

"If Crosby sees this picture, I'll never hear the end of it," Hope moaned.

TOMORROW'S WIDE-SCREEN CAMERA .

(Continued from Page 176)

required for each type of motor, and if the motor housing is included within a blimp, it will probably be necessary to have the switches on a pigtail as at present.

35. Buckle trips should be provided, capable of working on all three types of motors
36. If separate type take-up motors are required for each type of power supply, it might be well to consider mounting the respective take-up motors and drive motors as pairs.
37. A synchronizing bloop light shall be provided. The present preference is to have the bloop light in the sprocket hole area and shielded so it can never ruin the picture
38. Consideration shall be given to an automatic slating device, either as a part of, or as an accessory to the camera. There is much merit in the Warner-type slater.
39. The noise level of the camera shall be as low as possible. The desire is to obtain a silent camera without blimping. However, a blimped camera is acceptable. In any case the noise level should not exceed the noise level of the present BNC Mitchell camera. A new camera design should have less sound generation and radiation. Possibly the lens mounting and movement should be on a separate mount within the camera housing, said mount to have long leverage legs to minimize angular movement. Possibly the movement should involve counter-balancing. The chambers of noise generation should be isolated and absorbent in the manner of automobile mufflers With proper design it should not be necessary to blimp the entire camera If a blimp is required, it should only include blimping of those parts that have large noise level radiation.
40. If a blimp is required, it can be supplied by the studio However, Paramount would prefer to purchase a silent camera either blimped by the manufacturer, or enclosed in a silent camera housing.
41. As an aid in silencing, it may be desirable to use nylon or similar materials in the fabrication of aperture plates, gears, and other parts where noise is generated
42. It is hoped that this camera will be sufficiently quiet so as not to require an optical glass in front of the lens.
43. The camera shall be as light weight as possible This is very important and should be considered in the same manner that aircraft design has reduced the weight of aircraft parts and equipment
44. In contemplation of a light-weight camera, a completely new camera mount of lighter weight may be designed to go with these cameras
45. It is suggested that in considering a camera design, a wooden mock up should be made and reviewed before undertaking the fabrication of a prototype camera
46. The overall height should be kept down as much as possible.

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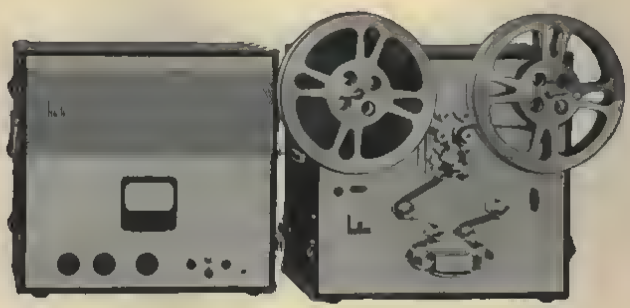

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under the supervision of Loren L. Ryder, has constructed rough mockups of five different VistaVision cameras, based on the specifications set forth above—each conceived with special emphasis on certain features which careful study and analysis indicate the new camera should have

Figure 1 and 1-a picture a compact model which features 2000-ft. "elephant ear" magazines mounted vertically on each side. This model—radically different in design than any camera so far—is favored by many in the studio because of its compact design, affording the cameraman greater ease of operation and unobstructed view of the set or scene.

The designs in Figs 2, 2-a, 3 and 3-a are of a more conventional type camera —much the same as cameras now in use in the studios.

Figure 4 presents another new approach in camera design—one which incorporates the European trend for quick-interchangeable film magazines of the cartridge type

A design suited for use when minimum height of equipment is a requirement is pictured in Fig 5. The wide span of the horizontal 2000-ft magazine, however, would appear to be a drawback to this design.

Of the general specifications, those relating to the film transport movement

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and shutter already have been given attention by Mitchell Camera Corporation. This company has designed and built a horizontal movement, and the first to come off the Mitchell assembly line have been installed in Paramount's present VistaVision cameras. Another half-dozen have been supplied Technicolor Corporation for the six VistaVision cameras the company is presently building—actually modifying their present three-strip cameras for single-strip VistaVision color photography.

At Paramount studio, the engineering department is concentrating on assembling and putting into service at least 13 additional VistaVision cameras to meet the needs of the company's 1954 feature film production schedule.

The various camera models now under consideration are to be further evaluated by Paramount, and as soon as the most practical and efficient design is presented, complete new VistaVision cameras will be built, based on this design.

CAMERA MODIFICATIONS

(Continued from Page 181)

Parrish has developed an attractive and practical modification for this camera which permits using either 400-foot or 1200-foot Mitchell magazines. The same modification is applicable also to the "Auricon-Pro" camera.

The complete "Cine-Pro" adaptation is pictured in Figs. 1 and 2. The overall camera case is larger and is self-blimped, assuring quiet operation. A major Parrish innovation is the through-the-lens finder, which permits viewing the scene as it is being photographed and, of course, is ideal for composing and lining up each shot. This innovation, which is based on a patent by Art Reeves, gives a clear, upright image. This viewer involves use of a semi-transparent mirror which is positioned between the rear element of the lens and the film. The resultant light transmission loss is only about 10%, but this is compensated for by re-evaluating the shutter speed. In other words, the regular shutter speed of the camera is 1/50th of a second; with the through-the-lens viewer installed, it becomes 1/45th second.

Another important feature of the Parrish modification is the zoom-type finder which is mounted externally on the left side of the camera. This finder, with its changeable lens field, shows the field area of lenses ranging from 13mm to 6 inches.

Other features include a Veeder footage counter, with knob for turning back to zero; a new and heavier sync motor, which also drives the external magazine takeup; and an additional red indicator lamp on front of the camera, which shows when the camera is running. No less important is the additional film drive sprocket which is added to the camera, plus additional guide rollers. This is shown in Fig. 2 at "A". Its function is to smooth out the travel of film over the sound head and insure more efficient film flow to the takeup reel of the larger, external film magazine.

Another Parrish adaptation of this camera, shown in Fig. 3, is for kinescope recording of television programs directly from a conventional TV receiver. It provides an excellent camera for any television studio for the purpose of making its own air checks or kine recordings.

In addition to all the features enumerated above for the regular Cine-Voice modification, it also incorporates the patented Auricon kinescope shutter, which replaces the regular shutter designed for conventional motion picture photography. Eliminated, however, is the through-the-lens finder, which is unnecessary for this type film recording.

The complete modification, less film magazines, weighs about 26 pounds. The chief advantage it offers is a camera that is more flexible for professional use, whether professional 16mm production, TV film making, or television film recording. In the latter use, the big 1200-foot film magazines, which provide up to 33 minutes of continuous film recording, are an important factor for those who would adapt this moderate-priced sound camera for TV film recording work.

In Hollywood, Fred Parrish's camera work is well known. Readers of *American Cinematographer* will recall the interesting 16mm 3-D filming unit he built, using two Eastman Cine Kodaks—a project which was illustrated and described in our September, 1953, issue. His zoom type finder, originally developed for a cinematographer friend, is now marketed nationally by a prominent equipment distributor.

Twentieth Century-Fox recently announced that Bausch & Lomb Company has developed three new lenses for CinemaScope photography—one for mammoth exteriors or interior sets, the second for group shootings, and the third for intimate closeups. All of the new lenses are reportedly 50% better than the old C-Scope lenses.

CLUB PROJECT

(Continued from Page 193)

stop exposing cell No. 1 over the revolving background. The lens was then capped and the exposed film wound back a total of 48 frames—the equivalent of 3 seconds filming time.

At this point cell No. 2 was laid over cell No. 1 (Fig. 6) and the camera with closed diaphragm started and the diaphragm slowly opened in a time interval of three seconds. At full aperture (ie., the established f/ stop) the camera was run for another 8 seconds, then followed a three-second fadeout. This produced the effect of dissolving cell No. 2 onto cell No. 1 over the revolving background. By repeating these steps with each of the three No. 3 cells (Fig. 7), our leader was complete.

On the screen, the leader appears with a fadein on the club insignia over the revolving background, then the text "New York 8mm Club, 1953 Award" dissolves into view, and then the final text, "First Prize," etc.

This same procedure can be followed to make up leaders, etc., for other club purposes such as identifying leaders to be sold or given to members to attach to their films for the purpose of adver

(Continued on Page 208)

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Major film productions on which members of the American Society of Cinematographers were engaged as directors of photography during the past month

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ALLIED ARTISTS

• HARRY NEUMANN, "The Bowery Boys Meet The Monster," with Leo Gorcey, Huntz Hall, Laura Mason, Ellen Corby, Bernard Gorcey, David Condon, and Bennie Bartlett Edward Bernds, director.

• HARRY NEUMANN, "Sons of the Navy," with Jan Sterling, Neville Brand, Robert Arthur, Alvey Moore, Paul Langton, John Dourcette, Don Haggerty, Lloyd Corrigan, Walter Reed, Ward Wood, Bob Patton, James Best, John Tarrangelo, and Bill Gentry Lesley Selander, director

COLUMBIA

• ARTHUR E. ARLING, "Three for the Show," (Technicolor; CinemaScope) with Betty Grable, Marge and Gower Champion, Jack Lemmon, Myron McCormick. H. C. Potter, director

• BURNETT GUFFEY, "Those Reported Missing," with Robert Francis, Dionne Foster, Brian Keith, Jerome Courtland, E G Marshall, Leo Gordon, Jack Kelly, Richard Loo, and Keye Luke. Lew Seiler, director

• HENRY FREULICH, "Pirates of Tripoli," (Technicolor; Clover Productions) with Paul Henreid, Patricia Medina, John Miljan, and Maralou Gray Felix Feist, director

• CHARLES LAWTON, JR., "The Long Gray Line," (Technicolor; CinemaScope) with Tyrone Power, Maureen O'Hara, Betsy Palmer, Robert Francis, Phil Carey, Bill Leslie, Donald Crisp, Sean McClory, and Harry Carey, Jr John Ford, director

• ELLIS CARTER, "The Black Dakotas," (Technicolor) with Gary Merrill, Wanda Hendrix, John Bromfield, Noah Beery, Jr., Richard Webb, James Griffith, Clayton Moore, Howard Wendell, Fay Roope, and Robert Simon Ray Nazarro, director

HENRY FREULICH, "Bat Masterson, Bad Man," (Technicolor) with George Montgomery, Nancy Gates, and James Griffith William Castle, director.

• CHARLES LANG, JR., "Joseph and His Brethren," (Technicolor; CinemaScope, Shooting in Egypt) William Dieterle, director

METRO-GOLDWYN-MAYER

• JOSEPH RUTTENBERG, "The Last Time I Saw Paris," (Color, wide-screen shooting backgrounds temporarily in Paris) with Elizabeth Taylor, Van Johnson, Walter Pidgeon, Donna Reed. Eva Gabor, Kurt Kasznar, Roger Moore, and Sandy Descher Richard Brooks, director

• ROBERT PLANCK, "Athena" (Technicolor. wide-screen) with Jane Powell, Edmund Purdom, Debbie Reynolds, Vic Damone, and Louis Calhern, Joe Pasternak, director

PARAMOUNT

• LOYAL GRIGGS, "The Bridges At Toko-Ri," (Eastman Color, Wide Screen) with William Holden, Grace Kelly, Mickey Rooney, Frederic March, Charles McGraw, Robert Strauss, Keiko Awaji, Dick Shannan, Bill Bouchey, Mark Robson, director

• WILLIAM DANIELS, "Strategic Air Command," (Technicolor, VistaVision, shooting at Tampa) with Jimmy Stewart, June Allyson, Frank Lovejoy, Barry Sullivan, Bruce Bennett, and Jay C Flippen Anthony Mann, director

20TH CENTURY-FOX

• JOE MACDONALD, "Broken Lance," (Technicolor, CinemaScope) with Spencer Tracy, Katy Jurado, Robert Wagner, Jean Peters, Richard Widmark, Hugh O'Brien, Eduard Franz, E. G. Marshall, Carl Denton Reid, and Earl Holliman Edward Dmytrik, director

• LEON SHAMROY, "The Egyptian," (Technicolor, CinemaScope) with Edmund Purdom Jean Simmons, Victor Mature, Gene Tierney, Bella Darvi, Peter Ustinov, Judith Evelyn Michael Curtiz, director

• LEO TOVER, "Untamed," (Technicolor· CinemaScope) shooting backgrounds in South Africa) Henry King, director

UNIVERSAL-INTERNATIONAL

• MAURY GERTSMAN, "Bengal Rifles," (Technicolor, wide-screen) with Rock Hudson, Arlene Dahl, Dan O'Herlihy, Torin Thatcher, Michael Ansara. Laslo Benedek, director.

• GEORGE ROBINSON, "The Matchmakers," with Marjorie Main, Chill Wills, Alfonso Bedoya, Pedro Gonzales Gonzales, Rudy Vallee, Ruth Hampton, and Benay Venuta. Charles Lamont, director.

● Irving Glassberg, "Francia Joins The WACs," with Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren, and Allison Hayes. Arthur Lubin, director

● Russell Metty, "The Tight Squeeze," with Sterling Hayden, Gloria Grahame, and Gene Barry. Jerry Hopper, director.

● George Robinson, "Nevada Gold," (Technicolor, wide-screen) with Lex Barker, Mala Powers, Howard Duff, John McIntire, and William Demarest. Jesse Hibbs, director.

WARNER BROS.

● Sid Hickox, "Battle Cry," (WarnerColor, CinemaScope) with Van Heflin, Aldo Ray, James Whitmore, Tab Hunter, Dorothy Malone, Allyn McLorie, William Campbell, and Glenn Denning. Raoul Walsh, director.

INDEPENDENT

● Floyd Crosby, "The Snow Creature" (Wide-screen) with Paul Langton, Vernon Downing, Bill Phipps, Rollin Moriyama, Constance Wetter, Darwin Greenfield. W. Lee Wilder, producer-director.

● Fred Gately, "The Bandit," (Josef Shaftel Prods.—Eastman color, SuperScope) with Arthur Kennedy, Betta St. John, and Eugene Iglesias. Edgar Ulmer, director.

● Ray June, "Night Music," (Allan Dowling Pictures. RKO release. Eastman color, wide screen) with Linda Darnell, Rich Jason, Dan Duryea, Faith Domergue, Hal Baylor, Mary Young, Jerry Mathers, and Susie Mathers. Stuart Heisler, director.

● Jack Cardiff, "The Barefoot Contessa," (Figaro Prods.; Technicolor, shooting in Italy) with Humphrey Bogart, Ava Gardner, Edmund O'Brien, Valentina Cortesa, Marisa Goring, and Bessie Love. Joseph L. Mankiewicz, producer-director.

● Frank Planer, "20,000 Leagues Under The Sea," (Walt Disney Prod., Technicolor, CinemaScope) with Kirk Douglas, James Mason, and Peter Lorre. Richard Fleischer, director.

● Gil Warrenton, "The White Orchid," (Cosmos Prod. for U.A.; Eastman Color; Wide screen) with William Lundigan, Peggie Castle, and Armando Silvestre. Reginald LeBorg, producer-director.

● Hal Rosson, "Mambo," (Peati-De Laurentiis Prod. for Paramount, shooting in Rome, Italy) with Silvano Mangano, Michael Rennie, Vittorrio Gassman, Shelly Winters, and Katherine Dunham. Robert Rossen, director.

● Ernest Laszlo, "Vera Cruz," (Hecht-Lancaster Prod. for U.A.; Technicolor; Wide-screen, shooting in Mexico) with Gary Cooper, Burt Lancaster, Marl Blanchard, Cesar Romero, Sarita Montiel, George Macready. Robert Aldrich, director.

TELEVISION

(The following directors of photography were active last month in photographing films for television in Hollywood, or were on contract to direct the photography of television films for the producers named.)

● Lucien Ahoriot, "The Life of Riley" series of half-hour comedy-dramas for Hal Roach Studio Prods., starring William Bendix. (NBC)

● Joseph Biroc, "The Lone Wolf" series of half-hour dramas for Gross-Krasne, Inc., California Studios, also "The Family Next Door" series of 15-minute films for American National Studios, Inc.

● Norbert Brodine, "Letter To Loretta" series of half-hour dramas for Lewisor Prods.—D.P.I., starring Loretta Young (Procter & Gamble), RKO Pathe studio.

● Dan Clark, "Cisco Kid" series of half-hour western dramas, also "I Led Three Lives" series of half-hour dramas, starring Richard Carlson, for Ziv-TV Corp., California Studio.

● Edwin Colman, "Dragnet" series of half-hour dramas, starring Jack Webb, for Mark VII Prods., Walt Disney Studio. (Chesterfield.)

● Robert deGrasse, "Make Room For Daddy" series of half-hour comedies starring Danny Thomas for Marterto Prods., Inc., D.P.I., Motion Picture Center (ABC.)

● George Diskant, "Four Star Playhouse" series of half-hour dramas, featuring various stars, for Four Star Productions, RKO-Pathe Studio (Singer Sewing Machines.)

● Benjamin Kline, "Fireside Theatre" series of half-hour dramas for Frank Wisbar Prods., Inc., at American National Studios (Procter & Gamble)

● Jack MacKenzie, "Public Defender" series of half-hour films for CBS, starring Reed Hadley. Shooting at Republic Studios.

● William Mellor, "Adventures of Ozzie and Harriet" series of half-hour comedy dramas starring Ozzie Nelson and Harriet Hilliard for Stage Five Prods., Inc., General Service Studios (ABC).

● Virgil Miller, "You Bet Your Life," weekly half-hour audience participation shows, featuring Groucho Marx, for Filmcraft Prods., NBC Studios. (DeSoto-Plymouth).

● Hal Mohr, "The Joan Davis Show" series of half-hour comedy-dramas starring Joan Davis for Joan Davis Enterprises, General Service Studios (NBC).

● Kenneth Peach, "Mr. and Mrs. North" series of half-hour dramas starring Barbara Britton and Richard Denning for John W. Loveton Productions, Samuel Goldwyn Studios. (Revlon, and Congoleum-Nairn). Also "Topper" series of half-hour films, starring Anne Jeffreys, Robert Sterling, Leo G. Carroll, and Lee Patrick for Loveton-Schubert Prods., at Samuel Goldwyn Studios. (Camel Cigarettes).

● Robert Pittack, "Private Secretary" series of half-hour comedy dramas starring Ann Sothern and Don Porter, (Lucky Strike); also "Cavalcade of America" series of half-hour dramas, for Jack Chertok Prods., General Service Studios.

● Guy Roe, alternating with Walter Strenge on the "Rocky Jones, Space Ranger" and "Waterfront" series of half-hour dramas for Roland Reed Productions, Hal Roach Studios.

● Mack Stengler, "Life With Elizabeth" series of half-hour dramas, also "The Liberace Show," half-hour musical film series for Snader Telescriptions Corp.

● Harold Stine, "Cavalcade of America" series of half-hour dramas for Jack Denove Prods., Inc., Samuel Goldwyn Studios. (Du-Pont)

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● Phil Tannura, "The Burns and Allen Show" series of half-hour comedies starring George Burns and Gracie Allen, for McCadden Corp., General Service Studios. (Carnation Milk and Goodrich).

● James Van Trees, "For The Defense," new series of dramatic films for Sam Bischoff, starring Edward G. Robinson.

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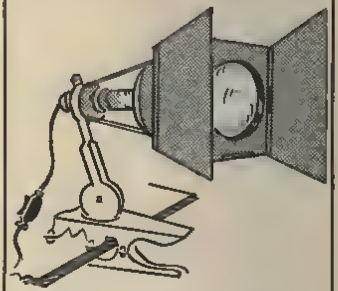

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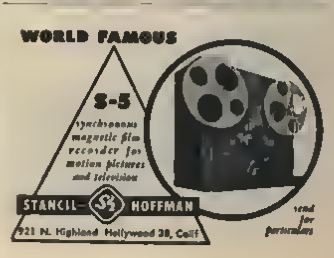

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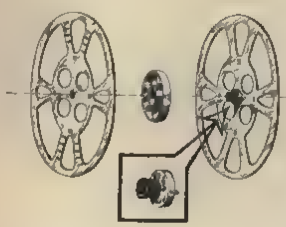

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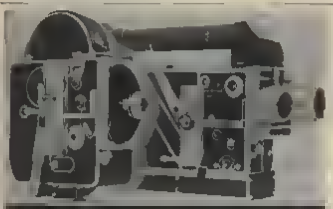

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CLUB PROJECT

(Continued from Page 205)

using the club; or for making the main and end titles for the various film productions of the club or individual members.

As a club project, title or leader making can be indulged in by several if not all the members, each of whom can take his turn at photographing his own titles or leaders. For clubs faced with the problem of "what to give for prizes" in club film competitions, here is the answer. A prize award in the form of a leader gives a film tremendous prestige as it unfolds on the screen attached to the prize-winning film itself. It reminds the viewer that "here is a prize-winning film"—something that an inarticulate trophy on the mantle cannot do.

ACADEMY AWARDS

(Continued from Page 180)

Other major Academy Awards for 1953 are as follows:

Best Actor William Holden, "Stalag 17," Paramount Pictures, Inc., photographed by Ernest Laszlo.

Best Actress. Audrey Hepburn, "Roman Holiday," Paramount Pictures, Inc., photographed by Frank Planer, ASC. and Henry Alekan.

Best Supporting Actor· Frank Sinatra, "From Here To Eternity," Stanley Kramer-Columbia Pictures Corp., photographed by Burnett Guffey, ASC.

Best Supporting Actress· Donna Reed, "From Here To Eternity."

Best Direction Fred Zinneman, "From Here To Eternity"

Best Screenplay· Daniel Taradash, "From Here To Eternity."

Best Motion Picture Story. Ian McLellan Hunter, "Roman Holiday."

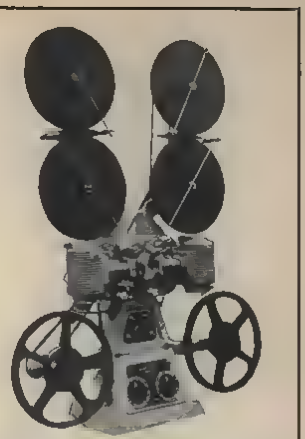
Best Story and Screenplay Charles Brackett, Walter Reisch, and Richard Breen, "Titanic," 20th Century-Fox, photographed by Joseph MacDonald, ASC

Best Art Direction: (Black-and-white) Cedric Gibbons and Edward Carfagno. "Julius Caesar," Metro-Goldwyn-Mayer, photographed by Joseph Ruttenberg, ASC Set decoration: Edwin Willis and Hugh Hunt.

Best Art Direction· (Color) Lyle Wheeler and George W. Davis, "The Robe," 20th Century-Fox, photographed by Leon Shamroy, ASC. Set decoration: Walter M. Scott and Paul S. Fox.

Best Film Editing: William Lyon. "From Here To Eternity."

(Continued on Page 210)



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ACADEMY AWARDS

(Continued from Page 208)

Best Sound: "From Here To Eternity," John P. Livadary, sound director.

Runners-up in the competition for cinematography awards — i.e., those whose work was nominated in addition to the Award winners—were the following directors of photography: Joseph C Brun, ASC, ("Martin Luther"), Hal Mohr, ASC, ("The Four Poster"), Frank F. Planer, ASC, and Henry Alekan, ("Roman Holiday"), Joseph Ruttenberg, ASC, ("Caesar"), Edward Cronjager, ASC, ("Beneath The Twelve-mile Reef"), George Folsey, ASC, ("All The Brothers Were Valiant"), Robert Planck, ASC, ("Lili"), and Leon Shamroy, ASC, ("The Robe").

WHAT'S NEW

(Continued from Page 170)

pany's line of 16mm magazines, which now includes single lens, two lens, and three lens turret models. Except for the turret, the Automaster has the same body as the 200 Autoload and the 200-T twin Autoload.

The camera features five film speeds —16, 24, 32, 48, and 64, frames per second. Complete winding of the 12½ ft. film run can be accomplished without removing the hand from the key. Exposed footage is read directly from the film magazine dial through a window in center of the exposure guide. Camera has a three-position starting button for normal operation, continuous run, and single frame exposure. With a 1" f/2.5 lens, retail price $264.95, including federal excise tax. Camera also may be purchased with a standard 1" f/1.9 or 1" f/1.4 lens. Wide-angle and telephoto lenses are also available.

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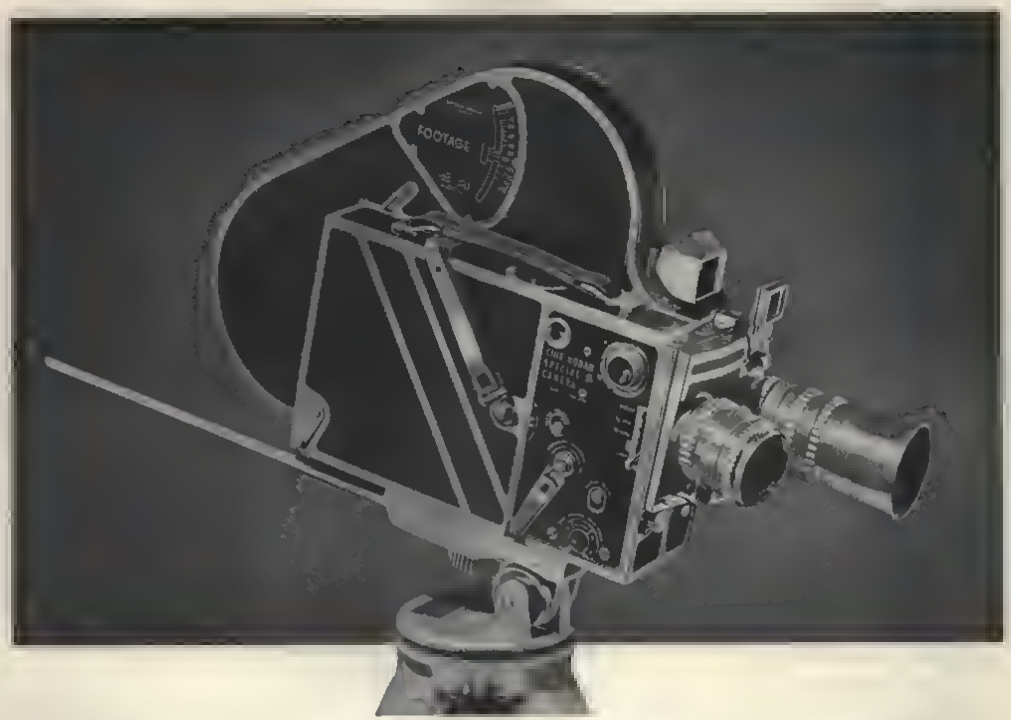

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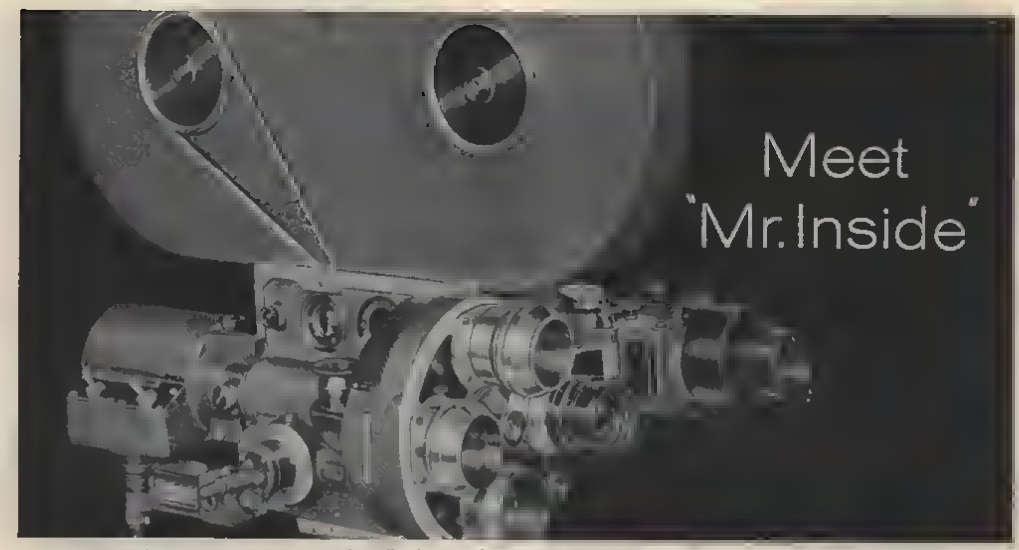

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